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# *THE* VIRGINIA TEACHER

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July, 1929



ROYAL B. FARNUM  
ART EDUCATION

C. VALENTINE KIRBY  
ENRICHMENT OF LIFE THROUGH ART

HENRY TURNER BAILEY  
INVESTMENTS IN TALENTED YOUTH

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CONDITIONING AESTHETIC RESPONSES .....JEAN KIMBER

STANDARDS AND OBJECTIVES IN TEACHING ART IN  
THE PRIMARY GRADES

ART EDUCATION IN VIRGINIA

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# THE VIRGINIA TEACHER

VOLUME X

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## ART EDUCATION

A BRIEF historical survey of the background of education reveals a number of outstanding developments leading up to the situation with which we are confronted today. The three R's were taught originally to benefit those fortunate young men who looked forward to commercial pursuits in counting houses, offices of the merchant marine, and trading centers at home or abroad. Drawing was first introduced to bring benefit to the manufacturer through the visual and aesthetic training of the future worker. Vocational education, meaning trade training, was the outgrowth of a proper desire to fit the young boy or girl, who could not spend his adolescent years in school, for intelligent service in industry, thus avoiding the "blind alley."

When the earliest schools were organized in this country we were a pioneer group requiring the importation of nearly everything not made by members of the family in the home. Schooling was essential only for those people engaged in the import business. When drawing was made compulsory in Massachusetts a great nation had been born and in addition to agricultural and mining pursuits manufacturing had sprung to the front, particularly in this state. Educators were now confronted with a different important aim in education, aid for the manufacturers. When vocational education first lustily cried for support, within very recent years, the nation no longer was an infant among the civilized countries of the world, but it had come to be a mighty power, even richer than all others. We found new and pressing needs for school training, "practical" education for those who would work as soon as the law allowed, education for the trades in order that some degree of

efficiency might be expected to benefit industry.

In the pioneer days men lived on a common plane. They may have been English, or French or Dutch, but their environment immediately levelled their class differences and they were one. During the times of the Civil War, and for some years later, the country was still, racially speaking, closely knit and single in its American quality. Since then, up to the present day, marked changes, due to enormous immigration, have revolutionized our outlook and greatly complicated our problem. Our desire for the same sturdy American character of the older days meets with the opposition of segregated masses of illiterate peasants of many foreign countries, willing, perhaps, but necessarily lacking in so much that was inherent in our children of the earlier periods.

In those early days much work was done by hand. There was pride in good workmanship. This was still true in the 70's, though manufacture was making great strides. But pride in quality even at the expense of both time and quantity still dominated the spirit of industry. Otherwise, Art Education never would have come into being.

But since that time the age of invention, bringing in its train the wonders of electricity, the discoveries of chemistry, and the automatic machine, has witnessed different standards of civilized attainment measured in terms of speed, quantity, minimum cost, excessive profit, quick sales, and low intelligence in the worker.

Such is a very hasty glance at the past, enough to present a picture of the educational situation, and to indicate two outstanding facts: (1) that education has been based primarily upon an ever insistent de-



mand for more or less definite vocational instruction for the worker; and (2) that education has been promoted more or less directly by the growth and development of social and economic conditions, largely industrial.

In other words, the worker has demanded education for increased earning power, and industry consciously or otherwise has directed the trend of that education. It has even gone so far that correspondence schools and private schools with abbreviated courses, highly intensified, have thrived on the one hand, and on the other, such uneducational procedure as the exclusive use of factory methods entailing the assembling of parts and quantity production have been forced upon youngsters hardly out of babyhood in more than one so-called vocational school.

Perhaps this is all as it should be. Possibly it is the function of the schools to meet just such demands from those who make up the personnel of the schools and from those who receive the school's product. No doubt education is for the masses and, therefore, should cater to their wants. But are the people themselves the best judges of their educational needs and can industry be anything but biased in its requirements? The answer can best be found by a review of the world's history. Where education was developed for selfish purposes its growth was handicapped, but where it was promoted for what John Galsworthy calls "a higher and wider conception of the dignity of human life" its progress was marked indeed.

Just now we are forced to accept as a necessary phase of industrial life the "Iron Man."

Automatic machinery has come to stay and we would be unwise not to accept it as a fact. But with it attend all its evils, which, Arthur Pond says, "develop a chronic dissatisfaction, which cannot be explained away without reference to nerves.

It seems to be proof against high wages and good conditions. Welfare work, bonuses, shop-councils, even profit-sharing do not drive it out. Clatter and haste are contributing factors; so, also, are indoor confinement, monotony of tasks, distance from the real boss, repression of personality, strict regimentation of effort, and the scant opportunity afforded for the play of the craftsman instinct, the joy in production."

With these, too, come added hours of leisure. And with leisure the new responsibility of its proper use. This is an element entering the lives of city people at least, which has only recently been thought of in the field of education. We have always offered training for the man on the job; now should we not offer training for the man off the job? Undoubtedly we should, but whether the man is off the job or on, I wonder if our concern has not been too closely confined, like industry, to "quantity production" and "quick sales." I wonder if we haven't allowed the slogan of the business world to mold altogether too rigidly the school lives of our children. Have we kept always before us the "higher and wider conception of the dignity of human life"?

I know a school principal who is so keenly alive to the great importance of graphs showing the high averages in his school that in this direction at least factory procedure rules—"speeding up" is his motto.

I know of a small town superintendent whose name is written in the educational history of a certain state as the shark at arithmetic. His children can almost figure in their sleep, much to the gratification of the Board of Education.

I know of a city superintendent who glories in the industrial achievements of his boys and girls, children who pass from their school factories into the cities' industries with scarcely a perceptible break in the transition.

All excellent in their way, and yet is there not something vital to human existence sad-



ly lacking? "History, literature, science, art, music—all these," says the author of "Iron Man," "give to life meaning, and to leisure inspiration; a reasonable concern in all that man has done, is doing, or is about to do upon this planet; with such equipment any fool could use leisure aright. To sow that seed is the first duty of educators, now as always, now more than ever."

"Beauty and the love of it is surely the best investment modern man can make," we read in the *Yale Review*; "for nothing else—most certainly not trade—will keep him from destroying the human species." . . . "Modern civilization is, on the whole, camouflaged commercialism, wherein to do things well, for the joy of doing them well, is rarer than we think."

Therein lies the broad definition of Art Education, the study of the elements of Beauty with the very definite purpose of producing Beauty in life and the things of life, the doing of things well "for the joy of doing them well."

The great truth of Beauty is one of the universal gifts to humanity which we cannot escape. The love of it is instinctive in us; its possession is one of the joys of living, second only to the greater joy of its understanding.

Art Education is one of the most important and valuable opportunities we have for counteracting the present tendency to increase further the more sordid and mercenary views of present living. A country of barter and commercial competition cannot survive; a nation with a love and appreciation of Beauty not only can survive but will make permanent its greatness.

But let us take another aspect of the situation. Let us accept the need for competition, let us approve the striving for industrial supremacy; let us thoroughly support the present feverish race that man runs in his work of the day. It is here, and whether we would or would not we are quite unable to stop it. But what of its future? In this direction just as surely as in the bigger

field of general human endeavor competition in business is successful in just that measure in which art or beauty is put into it.

One or two illustrations will suffice to prove it. This is an age of advertising—they say it pays. It has come to a point where the best artists of the country are employed to bring to bear their talents for the single purpose of competition through advertising display. In one year \$1,300,000,000 was spent in this one direction alone—\$400,000,000 of that total went into color. When we learn that the bill for the design on one of the most commonly used toilet powder cans of today was \$1300 you can venture a guess as to the proportion of the huge total paid directly for the art quality in the competitive game of advertising. Moreover, the finest art in illustration today is not to be found in connection with the written articles of a magazine but within the advertising pages.

Take another illustration. England awakened to the fact that her pottery industry was falling off. She investigated. She found other nations, particularly Germany, sending out more beautiful wares than she was and ready to flood the world with more. Consequently a meeting of the manufacturing potters of the British Isles was called; they united in employing one of England's greatest artists to assist them in redesigning their products.

Look about you for illustrations of this need for beauty: the shop windows, the automobile, the clothes we wear, in fact, all of the hundreds of articles of manufacture which surround us. If a final proof were needed, we have but to look to the German nation, which, up to the time of the insane outbreak in 1914, was leading the entire world industrially, in great measure through the art quality of her product.

But, unfortunately, art thus purchased and sold for the sake of business competition alone is an artificiality, lacking soul, and is, moreover, forced upon an unintelli-



gent public. An enlightened people with a real appreciation of beauty, demanding things of art quality for their own sake and selecting their purchases with discriminating taste soon can make what is now so spiritless into a breathing, living force for future good. Art Education, then, must develop aesthetic intelligence, a sense of fitness, a knowledge of what is good and what is not so good—a people of discernment.

It is the right of every school child to have told to him the few great truths underlying beauty. It is the right of every school child to be taught the practical uses of these principles. It is the duty of all educators to enrich the lives of our boys and girls through the intelligent teaching of the universal language. Art Education in the grammar and high school is not to make artists, though I am sorry to say that the average art teacher herself is ever ready to use professional standards as her measuring stick. No, art education is to develop higher standards of taste for the public, which is a most unconscious but prodigious art consumer.

I would urge, therefore, not only a continuance of the subject in the school curriculum but a broader and more tolerant view of its importance. I could not demand an appreciable extension of time, but I do ask for a clearer understanding of its purpose and systematic support in the application of its principles throughout the work of the school. Surely intelligent observation is as important outside as it is inside the drawing period—unquestionable order, unity, symmetry, balance, harmony are as essential to the other activities of the boy or girl as to design. Certainly accuracy, neatness, precision are as valuable in other classes as in handwork. These are laws of Beauty. Art Education teaches them, and through them we should expect—yes, demand better things in life and more intelligence in our use of those things.

We are believers of art; we buy it; we surround ourselves with it; we pass on its

message with every gift we make. Therefore, let us resolve to know more of it; to live it with our children; and to build strongly now for those who are to follow.

ROYAL B. FARNUM

## THE ENRICHMENT OF LIFE THROUGH PUBLIC SCHOOL ART

Art Education: To enrich the life of a child and satisfy his creative instincts and his natural love for beauty; to meet the needs of the nation for creative artists and finer taste and citizenship.

THE charge has been made again and again that Americans are a restless, money-grabbing and altogether inartistic people, far removed from interests in Art and the creation of and affection for the more beautiful and finer things of life. It has been said that "moderns" have "eyes for the movies, ears for the radio, a nose for news, the gentle touch; and all that is lacking is taste."

For thousands of years man has responded to a passionate urge and beautified the product of his labor. These things have come down through the years as the most priceless and precious possessions of mankind, to satisfy the hunger for beauty that dwells eternally in the human breast. When a supreme quality of goodness and beauty abides in these creations, man calls them Art. The pleasure that may be found in a cultivated enjoyment of these things is called Art Appreciation.

In Art is found the revelation of the spirit of man, his deepest feelings and his highest aspirations, and the nations may come and go, but Art remains, an enduring record of a nation's highest attainments. Greece lives in her Parthenon and her Praxiteles, Italy in her Madonnas, her Raphaels and her Botticellis, France in her cathedrals.

There is a growing realization of the need for beauty and art in social and industrial life. There is likewise a growing realization of public school art as the most



effective agency in bringing these things to pass. There is a growing appreciation of the fact that an education that is scientific, commercial, or industrial cannot provide the completeness that modern life and time demands.

We have four distinct advantages in our public schools:

I. We have the good fortune to deal with plastic childhood during its most impressionable period.

II. We have the advantage of a more extensive influence than any other agency. We reach all the children of all the people.

III. Through the school we have the most effective means of reaching the home and enriching the life of the entire community.

IV. It is our good fortune to discover, guide, and conserve one of our most precious possessions—the God-given talent of children; saved, as are man's more material resources, for the good of the community, the State, and the Nation.

In emphasizing the need of a finer taste and discrimination among our people, we are making a conscientious effort to refine their choices, desires and aspirations.

A statue of a Venus in a gallery will not necessarily make a community an art loving one. It is said that later generations burned noble Greek marbles for plaster. In an essay written by a Chinese boy in an American public school, there appeared the following: "What we want in our Nation we must put in our schools."

Art Education is no longer to be regarded as a special subject, a pigeonhole in the educational desk, a mere patch on the educational quilt, but rather a well thought out design woven into the educational fabric, enriching every phase of the school, home and community life. Through its purposeful and co-operative aims, art commands the attention and respect of the Superintendent and other school authorities, who to a large extent control its destiny. The aims may be described as follows:

I. To bring into the lives of all the boys and girls everywhere the knowledge of beauty and the joy of expressing it.

II. To develop skills, and to discover special inclinations and gifts into various fields requiring designers, decorators and professional artists.

IV. To train specialists in Art Education to meet the great demands for teachers and supervisors of Art, and intelligent executives and salespeople in departments of commerce and industry.

V. To co-operate with all agencies in furthering general school studies, health education, the conservation of resources, fire and accident prevention, human welfare, and a finer citizenship.

VI. To create a desire for more attractive school buildings and grounds, the finer things in the home, the school, the shop and in life.

The following expressions of the value of Art Education by educators have brought stimulation and encouragement to many teachers and supervisors of art:

"The signal purpose of Art Instruction in the Public Schools is the enrichment of the life of the child through the development of his natural love and desire for beauty."—*Supt. J. H. Beveridge, Omaha.*

"Education has no more serious responsibility than making adequate provision for enjoyment and recreative leisure."—*Dr. John Dewey.*

"He is a poorly educated man who lacks an appreciation of the beautiful."—*Dr. George D. Strayer.*

"The time will come when people will be brought to realize that an art gallery is as necessary to the spiritual development as a gymnasium is to the physical."—*Mrs. M. F. Johnson.*

In addressing a convention of art teachers, Superintendent William McAndrew said, "I believe you are here so that life may come to those children, and more abundantly."

The following beautiful appraisalment of Art in Education has been written by Dr. Will Grant Chambers, Dean of the School of Education, State College, Pennsylvania:



"I believe in Art because I believe in richness of life. I believe in Art Education because there can be no COMPLETE EDUCATION without it. I believe in Art Education not as another subject added to the curriculum, but as an attitude and a spirit which suffuses the whole. I believe the Industries, expressing the fundamental instincts of construction, are its roots; I believe that Science and History are its twin stalks, the former developing insight and skill, and the latter giving a sense of value in all which education involves. I believe that Arts, in the broadest sense of the term, represent the flower of the plant, not only adding beauty and fragrance, but making possible a rich fruitage of democracy's best human institution. I believe that both in education and life Art is present wherever a process calls forth in a single expression the whole nature of the individual, in an attempt to interpret and to satisfy a social need."

The art taste of a community will be no better and no worse than the standards established in its public schools. The one is commensurate with the other. We reap as we sow—crude and coarse manufactured products, ugly homes, sordid streets; or homes of true beauty and comfort, filled with manufactured products of refined taste, streets and parkways that express the best in town planning and civic beauty.

Everywhere art is taking on new form, and art values are attaining a higher regard. Art yields dependable profits to manufacturers and business men, for the nations with taste and skill control the markets of the world. But it is not sufficient to convert art, like other resources, into material wealth; this material gain must in turn be converted into those higher qualities that have spiritual values and bring contentment through the enrichment of life.

If we are ever to be a beauty-loving, art-creating people, if there is ever to be an Art which we desire, and real lovers of that Art, it will be builded upon the foundations now being laid in the Public Schools.

C. VALENTINE KIRBY

The influence of the *alumnæ* upon the undergraduate body is an important feature of *alumnæ* work.

## THE SIXTH INTERNATIONAL ART CONGRESS

**D**URING the Paris Exposition in 1900 a small group of people gathered to discuss the question of Art Education, Drawing, and Art Applied to Industry. A number of Americans participated in this significant meeting.

Thus the First International Art Congress was established. An International Federation was organized to carry on the activities of future Congresses, which were proposed for every four years. Since that time four Congresses have been held with local national support as follows: Berne, 1904; London, 1908; Dresden, 1912; Paris, 1925.

The Congress is an international convention of members and delegates from representative countries. The sessions continue for about six days, and consist of special addresses, section round table discussions, and delegate conferences. An international exhibition of school art is held at the same time, consisting chiefly of art education exhibits in drawing, design and industrial art.

At Paris during the summer of 1925 the series of congresses broken by the War was revived and new foundations for future gatherings firmly established. The hearty invitation of the Czechoslovak delegation to meet in Prague during the summer of 1928 in conjunction with a great National Exhibition in celebration of their tenth anniversary as a Republic was accepted.

The United States Committee consisted of Mr. Royal B. Farnum, Massachusetts School of Art, Boston, Mass., C. Valentine Kirby, Director of Art for Pennsylvania, Harrisburg, Penna., and George J. Cox, Teachers College, Columbia University. Mr. Elihu Root accepted the office of Honorary President, and among the Honorary Vice-Presidents were Robert W. DeForest, President of the Metropolitan Museum; Mr. Otto H. Kahn; Governor Fuller of



Massachusetts, and Samuel S. Fleisher of Philadelphia.

Twenty-five countries from Japan to Egypt were represented at the Congress. The American Committee were more than gratified by the enthusiastic support of American art teachers and supervisors, for more than one thousand made the long and expensive journey to Prague.

Among the speakers representing America on the program were Mr. Lorado Taft; Mr. Henry Turner Bailey; Mr. Richard F. Bach, Metropolitan Museum, and Mr. C. Valentine Kirby. The following subjects were presented and discussed:

- A. Design, as a course of inspiration in handcraft.
  1. In general education; elementary and secondary.
  2. In special instruction; technical and professional, whether scientific or artistic.
- B. Professional training of teachers in view of the co-ordination between design and handcraft.
- C. Color; its importance in school and life; methods of teaching color. Unification of nomenclature.

Conferences were held or papers presented on the following subjects:

The importance of art in civilization

Capacity of children for form and color due to ethnographical variations as observed in different countries.

Appreciation of beauty by children. Results of psychological research and tests.

Is it advantageous to provide at school special attraction for exceptionally gifted children?

To what extent may modern tendencies be made to serve art teaching?

Interpreters translated an abstract of each address in the four official languages of the Congress—English, French, German, and Czech.

The exhibits from various countries were

installed in a mammoth Exposition Building and were visited again and again by Congress members. The United States was well represented by work of children in public schools, private schools, art schools, and colleges from Massachusetts to California. The work of the Philadelphia Schools and the Philadelphia School Art League attracted particular attention.

An American Banquet was attended by nearly four hundred from our own country. Among the speakers was the Honorable Lewis Einstein, our Minister to the Czech Republic. Mr. Einstein is a highly cultivated gentleman, a representative to be proud of. Mr. and Mrs. Einstein entertained the Americans at the Embassy—an old Bohemian palace with charming gardens. President Masary and the Minister of Education both entertained at garden parties in old palatial gardens. Particularly impressive was the visit of President Masary to the Congress Exhibition. It may be recalled that President Masary was at one time "Professor Masary" and that he lectured at the University of Chicago. He is affectionately called "Old Dad." He manifested great interest in the American Exhibit and later received the American Committee in the President's palace.

Altogether the Congress was an inspiration to the American delegates and members, and the influence of the addresses, exhibits, and contacts with representatives from other nations should be far reaching and invigorate art education and art in American Industry for years to come. The next Congress will be held in Vienna, 1932.

C. VALENTINE KIRBY

## INVESTMENTS IN TALENTED YOUTH

**T**ALENT is likely to shoot up anywhere in America. When it appears in a well-to-do family the surprised and delighted parents encourage it and are



ready to spend money to develop it; but when it appears elsewhere—that is a different story.

Rachel was born in Palestine. Her people brought her to the United States in their arms. She grew up in our public schools. There the teachers discovered her fondness for beauty. Her parents insisted upon putting her into a box factory to feed cards into a machine forever. She came to the Art School begging with tears in her eyes for an art education. A generous heart made that kind of education possible. Rachel is now a fashion artist, happy and prosperous, rendering to the public the larger and more important service her native talent made possible.

Tony was an Italian. His step-father took from him a year's earnings that he had saved for beginning his art education. He ran away from home and came to the Art School, penniless, ready to sweep floors, black boots, pose as a model, anything, for the sake of getting instruction. Generous hands were held out to him. Today Tony is one of the best window decorators in the United States, and a landscape painter winning honors in Cleveland, Philadelphia, and New York.

Ivan was a Russian boy. When his father found out that his record in school and in the Museum Saturday classes had secured him admission to the Art School, he thrashed him every night for a week. His mother then said he must choose between the Art School and his home. Ivan decided to give up his home for the sake of his art—"I am going to be a portrait painter," he said; "a portrait painter as great as Rembrandt!" Generous friends helped him toward realizing his ideal. He won a European Traveling Scholarship, is now studying in London, and sending home drawings of historic sites in London for an American city daily.

Such young people constitute one of our greatest natural resources. They come to the art school out of the little villages of

Ohio, out of the wretched suburbs of mill towns, out of the dump wards of Cleveland, eager, determined, following the gleam. They take care of furnaces, wait on tables, usher in theatres, work in the post office nights, live on next to nothing a week, and go on with their studies with heroic persistence.

Sometimes they become so tired out they fall asleep in their class rooms. They are underfed and overworked and have to be taken to hospitals. They cut short their courses to earn money to keep alive. We have lost lately a half dozen of our most talented boys and girls because nobody cares to hold out a helping hand.

Two hundred dollars a year would put such heroic youth on their feet, make thorough training possible, and give to the public the skilful artists and craftsmen our arts and industries so desperately need.

Invest in talented youth and you secure an immediate result in personal satisfaction, a direct result in student growth and gratitude, and an assured future result in the finer, richer, and more satisfactory life in America, which trained talent only can achieve.

HENRY TURNER BAILEY

## CONDITIONING AESTHETIC RESPONSES

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**P**ROBABLY every art syllabus states that appreciation is a fundamental objective of art teaching. Agreement on the objective is much more general than agreement on the methods of obtaining it. Each art expert advocates that method which in his judgment is best. Thus we have in one place art history, in another art analysis, in another drawing and modeling—each with art appreciation as its aim. It is not questioned that appreciation may and often does result from these approaches; but their adoption is based on opinion rather



than on scientific study. It seems, therefore, not inappropriate to suggest that, supplementing them, a method be tried which is along the lines of recent psychological studies.

To make this suggestion clear it will be necessary to review briefly what is meant by a conditioned response. Psychologists say that it is natural for each individual to react in definite ways to certain definite stimuli. For example, a person winks when any object suddenly approaches his eyes, but he does not wink when he hears a whistle blow. However, if he should hear a whistle several times just when an object approached his eyes he might ultimately come to wink at the sound of the whistle. His winking reaction to this stimulus, which originally did not cause it, would be called a conditioned response.

Experiments in psychology point to the fact that young children make fear responses, such as trembling, screaming and running away, originally to very few stimuli. Among these seems to be the sudden approach of a large, strange object. For example, if a strange person rushed suddenly towards a small child he would probably scream and run. If the approaching person conspicuously wore a feather boa and if she repeated her action a number of times or made a very vivid first impression, the child might become afraid of feather boas, possibly of all feathers, of birds, of chicks, even of feather dusters. Such fears would be conditioned. Many of the fears of children and most of the strange aversions of adults may be traced to some such early experiences. Psychologists, after finding such fears and aversions, succeed in "unconditioning" them.

Fears may seem somewhat remote from art appreciation, but in reality there is considerable resemblance between the two types of responses. Both are emotional experiences, the one having a "feeling tone" which is pleasant; the other, one which is unpleasant. Both are caused originally by rel-

atively few stimuli. These, in the case of fear, have been tentatively determined by experimental procedure. In the case of art appreciation the roots of the aesthetic experience have not been so thoroughly studied, but are "probably the satisfyingness of glitter and color, or rhythm in percepts and movements."<sup>1</sup>

Like fears, too, aesthetic responses may be conditioned. Jacobs says: "From many experiments made with pupils I have succeeded in finding—where they liked or disliked a certain color—that their psychological reaction could be traced to an early experience."<sup>2</sup> He then quotes, to illustrate his point, a few of the "many hundred instances" which he has studied. These instances are not from the psychological laboratory or the schoolroom but from life. Every individual through his everyday experience is probably increasing the number of things to which he thrills with pleasure or from which he draws back with distaste. He does not reason why; these responses are being conditioned by his environment.

Why leave all this to chance? Since it is happening, why not try to control it? To do this intelligently would involve first a thorough study to determine to what stimuli in color, form, texture and the like, children naturally respond with pleasure or displeasure. It would also involve a study of their individual differences when they enter school, for environment has even by that time affected them. Furthermore, it would involve a very definite, short, well-chosen list of those art objects which it would be desirable for all to enjoy. Several such lists, some perhaps too long, have appeared for pictures. They are needed for other forms of art expression.

With a knowledge of the simple stimuli which actually call forth aesthetic responses and a knowledge of a few fine objects to-

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<sup>1</sup>Norsworthy and Whitley: "The Psychology of Childhood." Macmillan. 1923. p. 87.

<sup>2</sup>Jacobs: "The Art of Color." Doubleday Page. 1923. p. 29.



ward which it would be desirable to have such responses, it would then be possible to plan a procedure which would result in the association of a known simple stimulus and a desirable but as yet ineffective stimulus, and to plan for this association to occur frequently and vividly until the aesthetic response would come not merely from the original stimulus but also from the desirable stimulus alone.

To illustrate, let us assume that children like the touch of a smooth, cool surface. Why not let them handle a beautiful cast? The pleasure first aroused by touch might later come merely from seeing the cast. Or let us say they like blue. Why not use this blue as a mount for some fine picture? The pleasure aroused by seeing the mount around the picture might later come from seeing the picture on the mount and finally from the picture itself, regardless of its mount. Such procedure, wisely planned, might result in the child's enjoyment of a wide range of beautiful objects.

To be sure, this same procedure, unwisely planned, might result in enjoyment of less worthy objects. That is why the list of things to be presented should be well thought out and the approach well planned. To fix intentionally a habit of responding with satisfaction to something not fine would be a vicious thing; but that such habits are being fixed daily by every child's environment is a fact that must be faced.

An objection might be made that these conditioned responses would be purely emotional, unthinking. But should not appreciation be fundamentally an emotional experience? Later study of these same beautiful objects might give an understanding of why they are worthy, a grasp of their historic significance, an admiration of their fine workmanship. Such study at the beginning might result in a coldly critical attitude which would retract from true aesthetic enjoyment.

A further objection might be raised that these conditioned responses would result in

all children liking the same things. As a matter of fact the intent of methods now widely used is to lead every child to appreciate a definite list of pictures and statues. Conditioning his responses to a small nucleus of recognized fine things would result not in uniformity in all appreciation but in a higher common standard from which all children could start. The suggestion that certain aesthetic responses be conditioned is based on the assumption that the same original sensory appeal is the root from which may flower appreciation of more subtle and lasting beauties and also enjoyment of cruder and less worthy objects. The purpose of this method would be to assure the development of the finer flower, from the seeds of which, in the varied soils of widely differing environments, might grow finer aesthetic appreciations than are at present attained.

JEAN KIMBER

## ART EDUCATION IN VIRGINIA

ART education in Virginia and elsewhere is for life's sake. Life is based on the very fundamental principles of art. In other words, art is life. We who train young minds should make it so. It is so flexible a subject that it should be taught in such a manner as to enter every phase of the child's ordinary environment and become to him closely akin to life—forever progressing, stimulating, and uplifting. Dr. M. V. O'Shea of the University of Wisconsin, who recently surveyed education in Virginia, regards it as "highly important that art instruction should aim to help pupils to appreciate and to increase aesthetic objects in their environment."

"Art instruction relating to the beautification of the home and the immediate environment," says Dr. O'Shea, "is more important than mere technical drawing or painting or anything of the kind. Art in-



struction in some places has not impressed people very favorably because it has been too remote from the situations in which people are placed in everyday life. It has not dealt with the clothing that is worn or the furniture that is put in the home or with the decoration of the home and the arrangement of objects about the home. It has been concerned too largely with mere technicalities in drawing or painting or with great works of art which can be observed in art galleries. I hope that in Virginia it will be the aim in art instruction to help the young people of the state to become more aesthetic in their everyday life and to see the beauty in the things that lie all about them. Art instruction of this character will, I believe, appeal to the people of the state and will be adequately supported. I believe that those who are responsible for the construction of courses of study in the Virginia schools will make a place for art instruction that will be based upon and grow out of the immediate environments of the young people of the state."

If our art instruction should become a little stronger, we might join a merchant, who lives in a certain country in which art education has been highly developed, in saying, "We can yet sell the expensive, the imported wall papers, the vogue, to the newly-rich, but we cannot work off our *poor* goods on the people any longer. They bring their children to the store with them and the children know what is good."

Virginia is supporting and will grow stronger in support of sound, practical art education. "Virginia is ready now," says Dr. O'Shea, "to support educational work of any and of every sort that promises to be of value to the people of the state. I think the time has arrived when art education is more important than some of the traditional kinds of education which have really ceased to be of much service to anyone. Much of the technical grammar, a considerable part of traditional arithmetic,

and a considerable part of spelling ought to be curtailed. An appreciation of artistic things and the development of the ability to create enjoyable objects are more important in education today, in Virginia as well as in other states, than a considerable part of the traditional material which has occupied the time of pupils in the schools."

Virginia is distinctive as a background for art education instruction. With its wealth of tradition and those beautiful everyday things which breathe an atmosphere of refinement and loveliness, as early American period furniture, old hand-woven coverlets, rugs, glass, stately old Colonial homes, exquisite doorways, and wood panelling, the state should be a forerunner in teaching appreciation of the beautiful. The exceedingly progressive garden clubs of Virginia are beautifying flower gardens, shrubs, and lawns at home and in the communities and are also doing much to remove unsightly objects such as every state is afflicted with. Virginia is rich in natural beauty, as the ocean, the harbor, Natural Bridge, the Blue Ridge Mountains, and the Shenandoah Valley with its apple orchards. The country should inspire Virginians to an appreciation of beauty, just as beautiful natural surroundings inspired the ancient Greeks to become the most beauty-loving and creative of all peoples.

Teachers of the state wish more and better art education. When an investigation was made with 184 rural, small-town, and city teachers of all grades, an overwhelming majority stated that they had not been required to take sufficient art education training to be good teachers of the subject and that they greatly wished more training in art education were required of holders of certificates in Virginia. They considered art education an absolute necessity to the children and to themselves as teachers and reported the great majority of children to be extremely interested in art problems.

One hundred and eighty-four unsigned



returns from the questionnaire were received from three county systems—Rockingham, Augusta, and Frederick—and from one city system—Richmond. The following tabulations give the results:

TABLE I

*Do you feel that art education is of little value to you as a teacher or an absolute necessity?*

Little value .....	13
Absolute necessity .....	169

TABLE II

*Are your pupils tolerant, indifferent, or extremely interested in art problems?*

Indifferent .....	4
Tolerant .....	32
Extremely interested .....	138

TABLE III

*Do you feel that you have as good a knowledge of art education as of other subjects?*

Yes .....	14
No .....	147

TABLE IV

*Do you feel that while taking your teacher-training work you were required to take sufficient training in school art to be a good teacher of the subject?*

Yes .....	28
No .....	145

TABLE V

*Do you think that holders of certificates in Virginia should be given more art training?*

Yes .....	166
No .....	18

In Table II the four who reported indifference on the part of children to art problems were high school teachers of rural districts. Of the thirty-two who reported tolerance, twenty-one were rural and small-town teachers of grammar grades, one a rural teacher of primary grades, and ten were city teachers of grammar grades. In Table I the thirteen teachers of rural and

small towns of upper grammar grades and four city teachers of upper grammar grades considered art of little value.

Forty-two teachers from rural and small towns give no time to art with the children; others give from fifteen to eighty minutes per week. Some city teachers considered that art education should be taught by special teachers and did not think grade teachers should take more art training.

When asked what kind of art problems were taught well, the following was the response:

No. of Teachers	Subject
90.....	Story illustration with crayon
70.....	Poster design
48.....	Story illustration with pencil
44.....	Lettering
43.....	Naturalistic drawing of objects
40.....	Paper cutting
30.....	Cardboard and paper construction
29.....	Simple design
28.....	Color
21.....	Clay modeling
20.....	Stenciling
12.....	Story illustration with water color paint
11.....	Bookbinding
10.....	Painting of objects
8.....	Simple house decoration
5.....	Basketry
5.....	Simple costume design
5.....	Naturalistic painting of objects
4.....	Weaving
3.....	Tie-and-dye work

ALICE MARY AIKEN

The highest service of the alumnae organization is to bring to the service of the college the very best that the sober judgment of an awakened and enlightened alumnae body is capable of doing.—*Handbook of Alumni Work.*

The community judges and will continue to judge a college by what its daughters are and do. . . . Let the alumnae assist in emphasizing the ideal that the college and university are a training for life and citizenship.

If local clubs can foster and disseminate loyalty to the college, their existence is worth while.—*Handbook of Alumni Work.*



## STANDARDS AND OBJECTIVES IN TEACHING ART IN THE PRIMARY GRADES

"The arts . . . are educational structure, not ornament."<sup>1</sup>

"We" (in the exhibition from the United States) "emphasized art instruction for the cultural development of the child."

"The hope for an original art seems largely dependent upon our objectives in art education. . . . Art is an ever growing thing and . . . our objectives must not only meet the needs of today, but anticipate some future growth."<sup>2</sup>

"The roots of art spring from life and are inextricably confounded with life. . . . if it were generally understood that art has its roots in life the attitude of the average person towards contemporary art would be greatly altered. He would not allow, for example, the stupid fallacy that art is a luxury to have weight with him."<sup>3</sup>

THE following objectives have come into being as the result of certain felt needs. The grade supervisors in the Training School of the College wished to have somewhat more definite objectives in art. They felt, too, the need of progressive steps in the Training School work in art. On the other hand, the Art department of the College has recognized the need of closer co-operation with the Training School work if it is to prepare girls to meet the everyday needs of their practice teaching and their later needs in the public schools of the state. So it came about that the objectives, as listed below, were formulated.

A representative of the Art department met with the supervisors of each grade, in order, and together the group, as thus constituted, worked out the standards and objectives for that grade. Occasionally the Head of the Art department and the Director of the Training School met with the group. It was originally planned to com-

plete the objectives for the first six grades this year; but it has seemed best to check up on these before formulating those for the three higher grades. The present plan proposes the completion of the objectives for the three higher grades next year.

The committees who have done this work do not feel that the acme of objectives in art education for all time has been achieved. They have but endeavored to see their own situation with its needs along art lines, to analyze that situation with its limitations in equipment, and recognizing those limitations, to formulate their standards. Because it has been felt that these objectives might prove helpful to other teachers in Virginia, the committees have been willing to have them included in the art issue of THE VIRGINIA TEACHER.

In working out these objectives the endeavor has been to cull the best ideas from all sources on public school art education today. Due credit should therefore be given to Belle Boas's *Art in the School*, Margaret Mathias's *The Beginnings of Art in the Public School*, Sargent and Miller's *How Children Learn to Draw*, and Walter Sargent's *Fine and Industrial Arts in the Elementary Schools*. All of these have proved an inspiration and a help, and in one or two instances quotations have been taken from these works. A piece of work done in Miss Shirley Poore's class, Demonstration Class in the Teaching of Fine Art, Teachers College, Columbia University, Summer, 1926, has also proved helpful.

## STANDARDS AND OBJECTIVES IN TEACHING ART IN THE LOWER GRADES

(RESULTS FROM THE GROUP CONSIDERING KINDERGARTEN AND GRADE I.)

### I. General Objectives in Art in Grade I

By the end of the First Grade the average child should:

- A. Have learned to control materials, such as wood, paint, clay, crayon, cloth,

<sup>1</sup>Problems of the Fine Arts and Higher Education, by The Committee on Fine Arts. *Journal of American Association of University Women*, April, 1929.

<sup>2</sup>The International Art Congress at Prague. July-August, 1928, by Ethel J. Bouffleur. *Ibid.*

<sup>3</sup>The Roots of Art, by Forbes Watson, *Ibid.*



weaving materials, up to the limit of his own felt needs.

- B. Have formed habit of observing surroundings from the viewpoint of his art work, i. e., notice borders, after he has made borders; notice woven materials more closely, after weaving, etc.
- C. Have formed habit of being responsible for care of materials.
- D. Have formed habit of being more or less independent in thinking along the line of his creations in art.
- E. Have learned to give helpful criticism and to take criticism in right manner.

## II. *Objectives in Representation for Grade One*

By the end of the First Grade the average child should:

- A. Differentiate in drawings between Christmas, or evergreen, trees and other trees.
- B. Use plant forms freely in drawings, using the natural colors. (Teacher should encourage children to see flower forms in front, side, and downward looking positions.)
- C. Know the general form of houses. Know, in a general way, relative proportions of houses in relation to human figures, plant forms, and trees.
- D. Know, in a quite general way, proportions of human figures.
- E. Use animal forms freely in illustration; (but should receive criticism and help on request.)
- F. Know that distance may be shown by placing nearby objects low on the page and far away objects higher on the page.

Those who have helped in the formulation of the plan and the making of the objectives are: Virginia Buchanan, Supervisor of the Kindergarten; Mary E. Cornell and Callie G. Hyatt, Supervisors of First Grade; Marguerite Murphy and Bertha McCollum, Supervisors of Second Grade; Rosa C. Veal, Supervisor of Third Grade; Lucille McLaughlin, teacher of Third Grade; Katherine M. Anthony, Director of Training School; Alimae Aiken, Head of Art Department; Grace M. Palmer, Assoc. Prof. of Art.

- G. Know that distance may be shown in landscape illustration by making nearby objects larger than those far away.
- H. Be encouraged to express himself freely through illustration in paint, clay, crayon, paper (torn and cut) and wood.
- I. Recognize the existence of the skyline.

## III. *Objectives in Design for Grade One*

By the end of the First Grade the average child should:

- A. Know that the important thing in a picture should stand out and can be made to do so by enlargement and central position. (Subordination.)
- B. Have been shown good examples of space divisions and, perhaps, a bad, in contrast, followed by discussion on the part of the children; and be allowed free choice of spacing in work which follows after illustrative examples are removed. (Proportion.)
- C. Have some feeling for balance in illustrative work and in mounting pages. (Balance.)
- D. Have had some experience in creating rhythmic repeats in plates, doilies, borders, surface patterns, etc. (Rhythm.)
- E. Have developed some feeling for margins in mounting pictures, making booklets, etc.
- F. Have learned the simplest manuscript writing, using upper and lower case letters.
- G. Have used color freely in all work.
- H. Know the five (or six) colors by name.  
(5 colors are: yellow, red, purple, blue, green);  
(6 colors are: red, orange, yellow, green, blue, violet).
- I. Be able to distinguish between light and dark colors.

## IV. *Objectives in Construction for Grade One*

By the end of the First Grade the average child should:

- A. Have used clay, sand, paper, roving,



blocks, paint, wood, cloth quite freely in representation in three dimensions.

- B. Have used simple definite measurements, as yards, feet, whole inches; and indefinite ones, such as, larger, taller, thicker, thinner, wider, etc.
- C. Be able to make parts of forms built up in clay adhere to each other.
- D. Have developed some feeling regarding fitness to purpose of materials, shapes, and sizes of the objects which he is making.

#### V. Objectives in Appreciation for Grade One

By the end of the First Grade the average child should:

- A. Find joy in beautiful colors and in lovely but simple color combinations, as in beads, toys, blocks, etc.
- B. Enjoy colors in nature forms, as in shells, stones, flowers, butterflies.
- C. Enjoy simple rhythmic repeats in borders, surface patterns, etc.
- D. Take pleasure in different leaf, fruit, and flower shapes.
- E. Enjoy a limited number of carefully selected pictures.
- F. Enjoy the smoothness of polished wood and of glass, the sleekness of silks and of some furs, as that of a horse or a short-haired dog, the softness of woolen materials, and the soft fluffiness of some furs, the sheen of a feather.
- G. Appreciate the work of other artists, as of Indian's pottery, other children's drawings.
- H. Find joy in expression.

(RESULTS FROM THE GROUP CONSIDERING GRADE II)

#### I. General Objectives in Art in Grade II

By the end of the Second Grade the average child should:

- A. Have become more independent in his thinking in Art fields, and have become so because he is learning to seek out by

himself, from his surroundings, some helpful suggestions for his work.

- B. Have fixed more firmly than in Grade I his responsibility for the care of the materials he is using; and have learned to control those materials up to the limit of his more highly developed "felt needs." (Controlling materials "up to the limit of his own felt needs" may mean that some definite training in technique will be called for by the child in Grade II.)
- C. Take satisfaction in his improved ability to handle materials and technique, and in his ability to do better spacing and drawing than in Grade I.
- D. Carry general objective B for Grade I more fully into his daily experiences, so that his power of observation is made keener and more accurate.
- E. Be somewhat critical of his own work, receive criticism in the right spirit, and be ready to rearrange his work on the basis of that criticism.

#### II. Objectives in Representation in Grade II

By the end of the Second Grade the average child should:

- A. Use drawing as a common means of expression and description.
- B. Make the sides of houses which he draws vertical, and be conscious that the sides of doors and windows should also be vertical. (Rulers should not be used in free expression in illustration.)
- C. Recognize and use in his drawings the simplest differences in skylines, as that of plains, of mountains, etc.
- D. Differentiate in his drawings between the appearance of trees in summer and winter; note the rhythmic growth of branches and the spread of the trunk into the ground.
- E. Know and be able to draw the shapes of the three or four kinds of trees most common in his community. (In this community the evergreen—hemlock and cedar—apple, maple, and weeping willow.)



- F. Continue to draw imaginative trees and animals, and be encouraged to draw such forms.
  - G. Be able to represent the human figure in action, as running, jumping, walking, using action lines (stick figures), and contour drawing.
  - H. Be able to draw the animal and bird forms most common in his experience, as: chicken, robin, rabbit, turkey, in a way satisfactory to himself. (If this involves definite lessons in how to draw certain of these forms which he uses most in his illustrations, he should be given definite and specific lessons in such drawing.)
  - I. Have had some experience in representing still life forms, as: flower and leaf sprays, toys, animals, dolls, etc., in water color, trying more consciously for truer representation than he did in Grade I. (Do not expect too close observation of the object in the primary grades.)
  - J. Make the relative proportions of all objects drawn somewhat truer than in Grade I, as: relative proportion of human figure to houses, plant and animal forms in relation to human figure, parts of human figure in relation to each other.
  - K. Have many ideas which he wishes to express, and have some ability to choose suitable material for the expression of these ideas in representation; e. g., know fairly well when to use paint, when crayon, or when clay or wood would be the best medium.
  - L. Have some knowledge of the correct manner of using crayons in making illustrations, e. g., make strokes in the same general direction—not in a haphazard manner.
- III. *Objectives in Design for Grade II*  
By the end of the Second Grade the average child should:
- A. Know, and use in practice, that an object may be made important by (1) being given a central position, by (2) using strong contrasts of dark against light or light against dark, or by (3) using a more brilliant color on the object which he wishes to emphasize. (Subordination.)
  - B. Be able to create rhythmic repeats in borders and surface patterns, with results which show better spacing and subordination than those of the first year. (Rhythm.)
  - C. Have consciously planned and attempted to arrive at a condition of balance in his illustrations; and have discussed together with the teacher the presence of balance in pictures, clothes, the school-room, etc. (Balance.)
  - D. Have felt some need for unity in the assembling of objects in his play houses, in the objects that go into a picture, in the selection of clothing for dolls, etc. (Unity.)
  - E. Have had further experience in discussing, and choosing the best spacing in pictures, book covers, etc. Have had *much* further experience in the spacing and grouping of objects in illustrations, booklet covers, and all design work, being allowed a free choice of spacing at all times. (Proportion.)
  - F. Have had some experience in the simple planning and making of costumes for dolls and for the stage.
  - G. Have continued to improve upon first year's work in ability to mount pictures, etc., and in use of good margins and suitable backgrounds.
  - H. Have a definite conception of lettering and writing as a part of the space-filling material on a page; and so be able to use it as a part of the design on a page.
  - I. Have improved over first grade work in making, spacing, and cutting of letters.
  - J. Use color freely in all work.
  - K. Recognize five steps in the values of a color, as: light blue, lighter blue, blue, dark blue, and darker blue.
  - L. Know the intermediate colors for either the five or the six-point wheel, as: yellow-red, red-purple, purple-blue, blue-



green, and green-yellow for the five-point wheel, in addition to the 5 (or 6) colors of the previous year.

#### IV. *Objectives in Construction for Grade II*

By the end of the Second Grade the average child should:

- A. Make better handles, spouts, legs, arms, etc., in clay work than in Grade I.
- B. Be able to use the coil method in making simple pottery forms.
- C. Know simplest facts concerning process of making clay into dishes and bowls and of the sculptor's use of clay.
- D. Know measurements of previous grade and, in addition, one-half inch measurement. Know and use the terms "vertical" and "horizontal."
- E. Know simplest facts concerning processes through which wood passes in being prepared for use in our homes.
- F. Be able to plan, in a simple way, the object which he desires to make in cloth, wood, clay, as well as do free, illustrative construction; that is, be able to make simple patterns.
- G. Have developed a finer feeling than in Grade I regarding fitness to purpose of materials, shapes, sizes, of objects under construction; and have some feeling for the necessity of fitting the decoration to the object decorated.

#### V. *Objectives in Enjoyment and Appreciation for Grade II*

By the end of the Second Grade the average child should:

- A. Continue to enjoy expressing himself in various mediums.
- B. Appreciate colors in nature forms, including color in feathers of birds, and in the hair and fur of animals.
- C. Have carried his enjoyment of rhythm to wider application in borders, surface patterns, etc., so that he notices examples about him more carefully.
- D. Have added another group of carefully selected pictures to his acquaintance and appreciation.

E. Find enjoyment in the colors of beads, bits of glass, illustrations in books, etc., making choices of color combinations at times, as a means of developing discrimination.

F. Recognize and appreciate to some extent the presence of a problem in spacing and color—an art problem—in his various activities, as: making a store, painting an illustration, building a house, constructing a stage, and appreciate the need of thought and plan.

G. Find enjoyment in the work of his own schoolmates, and of other artists; e. g., in Indian's clay work, a few pieces of sculpture which relate to his interests, works of painters who have shown scenes of the life he is studying. (Latter might be scenes of Holland or of Indian life, as the paintings of Couse.)

#### (RESULTS FROM THE GROUP CONSIDERING GRADE III)

##### I. *General Objectives in Grade III*

By the end of the Third Grade the average child should:

- A. Have continued his growth toward independence of thinking in Art fields and have done so because he has had further experience in the observation of his surroundings and in the use of materials for his purposes.
- B. Have become more closely and keenly observant of his surroundings because of his work in Art.
- C. Have continued his growth toward the habit of responsibility for the care of the materials he is using.
- D. Have continued in his ability to control materials up to the limit of his "felt needs."
- E. Enjoy his ability to control materials and techniques better than previously, and take satisfaction in his increased ability in drawing, and in the selecting and arranging of objects.
- F. Receive and give criticism in the right



spirit, and use the criticism received as the basis for the improvement of his own work.

## II. *Objectives in Representation for Grade III*

By the end of the Third Grade the average child should:

- A. Be able to gather from pictures and descriptions considerable material for use in his illustrations.
- B. Continue to use drawing as a common means of expression and description in all of his work.
- C. Have been encouraged to do much work in free illustration including humorous pictures.
- D. Have many ideas which he wishes to express, and know better than in Grade II what materials are most suitable for their expression.
- E. Show in his narrative drawing more expressive characteristics of all the forms used.
- F. Carry his study of correct relative proportions farther than in Grade II, so that he brings it into all his work in representation, as: in drawings of human figure, still life, animal and bird forms, houses.
- G. Have added to his graphic vocabulary of animal and bird forms of the second year, the squirrel, the dog, the bluebird, blackbird, cardinal, and red-headed woodpecker. Be able to draw these from memory, showing general characteristics of forms and particular details as: shape of head, legs, markings on wings, etc.
- H. Be able to make better drawings of the human figure in action than in Grade II; that is, with different attitudes more correctly represented and the action less stiff. (This study will likely involve very definite lessons in how to draw the human figure, as suggested in Sargent and Miller, *How Children Learn to Draw*, p. 155.)
- I. Use line and mass drawings of the human figure, showing front and side views.
- J. Have had some practice in drawing animals, ships, wagons, automobiles, etc., in front, side, and back views.
- K. Have had some conscious practice in drawing the ellipses of barrels, bowls, flowers, etc.
- L. Continue his study of the growth and appearance of the trees common in his experience. Add to his tree vocabulary the pine and wild cherry.
- M. Differentiate between summer and winter landscapes in his drawings.
- N. Continue to draw imaginative trees and imaginative forms of all kinds, as animals, flowers, houses, etc.
- O. Have had some experience in representing the typical landscapes of different countries, e. g., Switzerland, Holland, Norway, a desert.
- P. Have improved in his skill in applying crayons, so that he is able to produce the effects he wishes.
- Q. Know that distance may be shown in illustrations by greyed colors, and use this to some extent in his work in illustration. (For his other ways of showing distance, see First Grade *Representation Objectives F and G.*)

## III. *Objectives in Design in Grade III*

By the end of the Third Grade the average child should:

- A. Use color freely in all work.
- B. In addition to knowledge of color gained during the two previous grades, know bright and dull colors, as bright green, greyed green, bright orange, neutralized orange; and know how a color is neutralized.
- C. Know that a dull color looks brighter next to a grey, i. e., that intensity is a matter of relation and juxtaposition; and have had experience in combining bright and dull colors.



- D. Be able to make pleasing combinations of a color with black and white.
  - E. Be able to make single line letters of varying sizes; cut letters better than in Grade II; be continuing to grow in his appreciation of letters as one of the space-filling elements of a page, and in ability to adapt words to fill a specified space in a fine way.
  - F. Make better spaced borders and surface patterns by free hand representation of units than in Grade II; and make them more readily. (Rhythm.)
  - G. Be able to make simple adaptations of a natural form to decorative uses. (Adaptation.)
  - H. Carry First and Second Grade design objectives A more consciously into his Art work, and add to it some appreciation and use of line direction as a means of obtaining emphasis. (Subordination.)
  - I. Know that balance in his illustrations, etc., depends on the placing of objects, the use of different sizes, bright and dull colors, contrast in darks and lights, variety in contours; and use this knowledge to some extent in his work. (Balance.)
  - J. Have had much experience during the year in the conscious attempt at good spacing. Be allowed freedom of choice, as previously, at all times, and have been given many opportunities to discuss, and choose, the best spacing in pictures, etc. (Proportion.)
  - K. Have grown, through practice, beyond his Second Grade work in his desire to unify the elements which make up his various experiences. (The suggestions contained in First and Second Grades *Design Objectives A* may be helpful in securing such unity.) (Unity.)
  - L. Have had further experience in designing and making costumes and stage settings; and have been led to feel the need of good spacing, a center of interest, balance, etc., in this phase of his activities.
  - M. Mount pictures more neatly than in Grade II, use good margins in his work, and have had further experience in the choice of desirable backgrounds.
- IV. *Objectives in Construction in Grade III*
- By the end of the Third Grade the average child should:
- A. Know and use all measurements of the previous grades, and in addition one-fourth inch measurements. Be able to use in his conversation and his construction work the terms *vertical* and *horizontal* learned in the Second Grade and, in addition, the terms *perpendicular* and *parallel*.
  - B. Have developed the ability to make simple patterns for his work in construction, i. e., make simple working drawings, but not drawings to scale.
  - C. Show better proportions and more vital quality in his modeling of human and animal forms.
  - D. Have continued to improve in the making of such parts as spouts, arms, etc., in clay work; and use the coil method better than in Grade II in constructing pottery forms.
  - E. Have learned something concerning the simplest processes through which two of the principal raw products pass in being prepared for use in clothing, etc. (In this community the two will likely be chosen from wool, cotton, and silk.)
  - F. Know and be able to use very simple looms, and weaving processes, with large wool threads.
  - G. Use the saws and hammers with somewhat better control than in Grade II.
  - H. Have had some growth over his ability in Grade II in fitting the material, shape, and size of an object under construction to the use of that object; and have developed a finer feeling regarding the fitting of decoration to the object decorated. (Growth in these matters will best come about by means of discussion,



followed by testing of the object, through use, afterwards.)

### V. Objectives in Appreciation in Grade III

By the end of the Third Grade the average child should:

- A. Continue to enjoy expressing himself in various mediums.
- B. Have added a third group of carefully selected pictures to his acquaintance and appreciation.
- C. Have had some experience in studying pictures from the standpoint of their composition; i. e., from the standpoint of their use of color, their principal lines, their arrangement of objects. (Do not force terms on children at this age, or expect too much understanding of composition. This is a beginning only.)
- D. Have been led to enjoy several fine examples of architecture, sculpture, textiles, and ceramics. (The objects mentioned here may come in connection with his other studies and the child's attention and appreciation directed very easily and naturally to them.)
- E. Recognize and appreciate the presence of an Art problem in certain of his daily activities, and appreciate more fully than previously the need of planning and thought. (Such activities as mounting autumn leaves on a page, painting an illustration, building a bird house, planning a stage setting, designing a costume for a play come under this heading.)
- F. Continue his enjoyments as suggested under objectives in appreciation B and E, Grade II, B and F, Grade I, and add to these some enjoyment of more subtle colors in landscapes and textiles. Continue the discussion and the making of choices of color combinations.
- G. Continue to enjoy border and surface patterns as used in ceramics, textiles, printing.
- H. Have some appreciation of the art activities of one or two certain peoples, as

the Greeks, the Indians. Enjoy the work of his classmates and of other artists.

GRACE MARGARET PALMER

### A COMPILATION OF MASTER PAINTINGS, BOOKS, AND ADDRESSES FOR TEACHERS AND CHILDREN

#### Master Paintings

#### GRADE I

- \*The Rabbit .....Durer
- Madonna in Adoration .....Correggio
- \*Head of a Saint Bernard .....Landseer
- \*Milking Time .....Dupre
- \*Arrival of the Shepherds .....Lerolle
- \*Baby Stuart .....Van Dyck
- Age of Innocence .....Reynolds
- The Dauphin, Louis XVII .....Greuze
- \*Infant Samuel .....Reynolds
- \*Infanta Margarita .....Velasquez
- Madonna of the Diadem .....Raphael
- \*The Toilet .....Cassatt
- Madam Le Brun and Daughter .....LeBrun
- Sparrows .....Laux
- Swallows .....Laux
- A Resting Place .....Laux
- Little Foxes .....Carter
- Piper and Nutcrackers .....Landseer
- \*Madonna and Child  
(sculpture in Bargello, Florence) Luca Della Robbia
- Highland Music .....Landseer
- \*With Grandma .....Mac Ewen
- Bambino (sculpture, Hospital of Innocents, Florence) .....Andrea Della Robbia
- \*The Wolf Hound .....Potter
- \*Chair Madonna .....Raphael
- \*Washerwoman .....Mauve
- Washerwoman .....Breton
- Child Jesus with St. John, Angels, and Lamb Rubens
- Girl with a Muff .....LeBrun
- Granduca Madonna .....Raphael
- Sistine Madonna .....Raphael
- Boy with a Rabbit .....Raeburn
- Flight into Egypt .....Fra Angelico
- Madonna of the Rabbit .....Titian
- \*Angel Playing a Lute .....Fiorentino
- \*Dignity and Impudence .....Landseer
- Boy with a Sword .....Monet
- Girl with a Dove .....Greuze
- Calling in the Herd .....Millet

#### GRADE II

- Don Carlos on Horseback .....Velasquez
- Madonna and Child (without lower figures) Giorgione
- The Prayer .....Chardin
- The Oak Tree .....Dupre
- The Washerwoman .....Daumier
- The Angelus .....Millet
- The Laundress .....Degas
- The Annunciation .....Fra Angelico
- The Fool with a Lute (The Jester) .....Hals
- Madonna of the Harpies .....Del Sarto

\*The subjects marked with an asterisk may also be used for kindergarten.



Woman with a Parrot ..... Hals  
 Fruit and Flowers ..... Van Huysum  
 Boy with a Torn Hat ..... Sully  
 Children of the Shell ..... Murillo  
 Middleharnaise Avenue ..... Hobbema  
 River Landscape with Mill ..... Van Ruisdael  
 Singing Boys from Singing Gallery  
 (sculpture, Cathedral Museum, Florence)

Donatello  
 Singing Boys (sculpture, Cathedral Museum)  
 Luca Della Robbia

Children of Charles I ..... Van Dyck  
 The Good Shepherd ..... Murillo  
 Souvenir of Italy ..... Corot  
 The Pond ..... Corot  
 Dance of Nymphs ..... Corot  
 Madonna Child and St. Anne ..... Da Vinci  
 The Market Cart ..... Gainsborough  
 Dutch Interior (Wallace Collection, London)

DeHooch

Turkish Children at a Fountain ..... Decamps  
 The Poor Fisherman ..... Chavannes  
 The Spinner ..... Maes  
 Spring ..... Mauve

Autumn ..... Mauve  
 Holy Night ..... Correggio  
 Angel Playing Lute ..... Carpaccio  
 The Gale ..... Homer  
 Boy with Top ..... Chardin  
 Don Baltasar Carlos in Hunting Costume

Velasquez

The Knitting Lesson ..... Millet  
 Starting for Work ..... Millet  
 The Sower ..... Millet  
 The Highland Shepherd ..... Bonheur  
 The Sheepfold ..... Jacque  
 Spring ..... Daubigny  
 Study of Cats ..... Lambert  
 The Haymakers ..... LePage  
 Donkey and Pigs ..... Morland

## GRADE III

The Escaped Cow ..... Dupre  
 The Market Girl ..... Chardin  
 School in Brittany ..... Geoffroy  
 Carnation Lily, Lily Rose ..... Sargent  
 Morning ..... Troyon  
 Holland Cattle ..... Troyon  
 The Poplars ..... Monet  
 The Water Mill ..... Hobbema  
 Cattle in the Highlands ..... Bonheur  
 Spaniels of King Charles ..... Landseer  
 The Apple Parer ..... Ter Borch  
 The Harvest ..... L'Hermitte  
 Portrait of Hogarth with Dog ..... Hogarth  
 In the Country ..... Lerolle  
 The Shepherdess ..... Lerolle  
 The Breakfast Table ..... Monet  
 The Lace Maker ..... Vermeer  
 The Old Lace Maker ..... Maes  
 The Melon Eaters ..... Murillo  
 The Beggar Boy ..... Murillo  
 The Grape Eaters ..... Murillo  
 The Coming Storm ..... Inness  
 The Mill Pond ..... Inness  
 Peace and Plenty ..... Inness  
 Flight into Egypt ..... Giotto  
 After a Summer Shower ..... Inness  
 In Holland Waters ..... Paul Jean Clays  
 Still Life (vegetables and fruit) ..... Chase

Still Life and Fruits ..... Cezanne  
 Twilight ..... Mauve  
 The Keeper of the Herd ..... Millet  
 The Return of the Fisherman ..... Bastida  
 Woman with Water Jug and Basket ..... Goya  
 Song of the Lark ..... Breton  
 All's Well ..... Homer  
 Fog Warning ..... Homer  
 Peace, Burial at Sea ..... Turner  
 Courtyard of a Dutch House ..... De Hooch  
 Entrance to the Forest ..... Ruisdael  
 Adoration of the Shepherds ..... Veronese  
 The Nativity ..... Hoffman  
 The Golden Hour ..... Blakelock  
 Boys Playing and Singing ..... Hals  
 The Broken Pitcher ..... Greuze  
 The Watering Trough ..... Bouveret  
 Grace before Meat ..... Maes  
 Portrait of Prince Rupert ..... Van Dyck  
 Girl at the Window ..... Rembrandt  
 Richard and his Son ..... Van Dyck

## GRADE IV

Princes in the Tower ..... Millais  
 Blue Boy ..... Gainsborough  
 Behind the Plow ..... Welch  
 The Troubled Sea ..... Ruisdael  
 Adoration of Shepherd ..... Ribera  
 The Bagpipe Player ..... Teniers  
 Thatched Cottage ..... Corot  
 Landscape with Cottages ..... Cazin  
 The Church at Varangeville ..... Monet  
 Cornish Hills ..... Metcalf  
 View of the Seine ..... Martin  
 The Journey of the Magi (a series of several)  
 Gozzoli

The Triumph of Cæsar (a series of several)

Mantegna  
 St. George and the Dragon ..... Francia  
 Arab Horsemen at a Ford ..... Fromentin  
 The Valley Farm ..... Constable  
 The Corn Field ..... Constable  
 The Letter ..... Vermeer  
 Philosopher in Meditation ..... Rembrandt  
 William II of Orange and Mary Stuart ..... Van Dyck  
 The Market Stall ..... Van Mieris  
 Artist in his Studio ..... Van Ostade  
 Vision of a Knight ..... Raphael  
 Mona Lisa ..... Da Vinci  
 The Wave ..... James  
 Marine View ..... Ruysdael  
 Warring Reefs off the Surf ..... Colman  
 The Wave ..... Courbet  
 Cavalier of the Time of Louis XIII ..... Meissonier  
 Sir Galahad ..... Watts  
 Charles V at Muhlberg ..... Titian  
 The Great White Horse (engraving) ..... Durer  
 Christ in the Garden ..... Perugino  
 Return to the Farm ..... Troyon  
 Tribute Money ..... Titian  
 Livinia ..... Titian  
 Miracle of Loaves and Fishes ..... Murillo  
 Presentation in the Temple ..... Rembrandt  
 Christ before Pilate ..... Tintoretto  
 Christ in the Temple ..... Hoffman  
 Boys on Horseback (sculpture from frieze  
 of the Parthenon) Greek  
 The Winged Victory (Greek sculpture)  
 The Three Fates (Greek sculpture)



Discus Thrower (Greek sculpture)  
Hermes (Greek sculpture)  
The Parthenon (Greek architecture)

## GRADE V

The Horse Fair .....Bonheur  
The Poet .....Meissonier  
Life of St. Genevieve (a series) ....Chavannes  
Winter .....Chavannes  
The Seine at Giverny .....Monet  
Jeanne D'Arc .....LePage  
Jeanne D'Arc .....Ingres  
Jeanne D'Arc (sculpture) .....Dubois  
Dante .....Giotto  
The Gleaners .....Millet  
Harvesting Poppies .....Breton  
Close of Day .....Breton  
Haying .....Dupre  
The Fighting Téméraire .....Turner  
Whistler's Mother .....Whistler  
Man with Helmet .....Rembrandt  
Warkworth Castle .....Turner  
The Music Lesson .....Ter Borch  
The Concert .....Ter Borch  
Belgian Farm .....Kampf  
Young Woman with Water Jug .....Vermeer  
A River Scene .....Corot  
Self Portrait .....LeBrun  
The Balloon .....Dupre  
Adoration of Shepherds .....Murillo  
Van Dyck with Sunflower .....Van Dyck  
Allegory (knight, crystal ball, cupid) ....Titian  
A Soldier in Armour .....Rembrandt  
The Return of Odysseus .....Penturicchio  
The Boat .....Manet  
Lion Hunting .....Delacroix  
Lunch in the Woods .....Strom

## GRADE VI

The Night Watch .....Rembrandt  
Sortie of the Guard .....Rembrandt  
The Last Supper .....Da Vinci  
Self-Portrait .....Rembrandt  
Adoration of the Lamb .....Van Dyck  
Syndics of Merchants .....Rembrandt  
Aurora .....Reni  
Spring .....Botticelli  
Madonna of the Rocks .....Da Vinci  
Development of Printing (a series) ....Alexander  
Thomas Jefferson .....Stuart  
John Quincy Adams .....Copley  
George Washington .....Stuart  
Martha Washington .....Stuart  
James Madison .....Stuart  
Alexander Hamilton .....Trumbull  
Autumn .....Inness  
Puritans Going to Church .....Boughton  
William Chase .....Sargent  
Adoration of the Magi .....Rubens  
Approach to Venice .....Turner  
Golden Stairs .....Burne Jones  
The Promenade .....Gainsborough  
Duchess of Devonshire .....Gainsborough  
King Lear (series) .....Abbey  
Rocks of Belle Isle .....Monet  
The Iron Works .....Brack  
On the River .....Renoir  
Landscape Study .....Thoma  
Spring Blossoms .....Inness  
The Weavers .....Velasquez

## BOOKS

*For Elementary Teachers*

Boas—Art in the School, Doubleday.  
Bonser & Mossman—Industrial Arts for Elementary Schools, Macmillan.  
Heckman—Paintings of Many Lands, (Art Extension Society).  
Mathias—The Beginnings of Art in Public Schools, Scribners.  
Mathias—Art in the Elementary School, Scribners.  
Sargent & Miller—How Children Learn to Draw, Ginn.

The above books treat the subject from entirely different approaches. One of these is not sufficient. All should be the elementary teacher's possession. They will serve you efficiently and well if studied carefully.

*For Teachers General Art Knowledge*

Cox—Art for Amateurs and Students, Doubleday.

Dow—Composition, Doubleday.

Goldstein—Art in Every Day Life (an excellent book), Macmillan.

Trilling & Williams—Art in Home and Clothing, Lippincot.

*Art Appreciation*

Adams—Mont. St. Michel and Charles, Houghton.

Arnold—Stained Glass of the Middle Ages in England and France, Macmillan.

Berenson—Florentine Painters, Putnam.

Caffin—The Story of American Painting, Stokes.

Caffin—The Story of French Painting, Stokes.

Caffin—The Story of Spanish Painting, Stokes.

Caffin—The Story of Dutch Painting, Stokes.

Caffin—How to Study Architecture, Dodd.

Eberlein & Donalson—Architecture of Colonial America, Little.

Gardner—Art Through the Ages, Harcourt.

Heckman—Paintings of Many Lands, Art Extension Society.

McSpadden—Famous Sculptors of America, Dodd.

O'Reilly—How France Built Her Cathedrals, Harper.

Powers—The Message of Greek Art, Macmillan.  
Reinach—Apallo, Scribners.

*Lettering*

Goudy—Lettering, Rudge.

Johnson—Writing, Illuminating, and Lettering, Putnam.

Tannahill—P's and Q's; Letter Arrangement, Doubleday.

*Furniture*

Cornelius—Early American Furniture, Century.

Eberlein & McClure—Practical Book of Period Furniture, Lipp.

Singleton—Furniture of Our Forefathers, Doubleday.

*Costume*

Bement—Figure Construction, Gregg.

Butterick—Principles of Clothing Selection (for high school students and teachers), Macmillan.

McKay—Secrets of Distinctive Dress, Pickens.

*Design*

Crane—Life and Form, Bell.

Christie—Pattern Designing, Oxford.

Day—Pattern Design, Scribner.

Dow—Composition, Doubleday.



Raymond—The Genesis of Form, Putnam.  
*Crafts*  
 Gill—Practical Basketry, McKay.  
 Lewis—First Lessons in Batik, Prang.  
 Mijer—Batik and How to Make Them, Dodd.  
 Pellew—Dyes and Dying, McBride.  
 Phillips—Hooked Rugs and How to Make Them, Macmillan.  
 Sprague—How to Make Linoleum Blocks, Bridgman.  
 Sprague—How to Make Lamp Shades, Bridgman.  
*Color*  
 Goldstein—Art in Every Day Life (chapters on color), Macmillan.  
 Munsell—A Color Notation, Munsell Co., Baltimore.  
 Sargent—Enjoyment and Use of Color, Scribners.  
 Cox—Pottery, Metropolitan Museum, New York.  
 Cox—Metropolitan Art Museum Photos, Metropolitan Museum, New York.  
*Life of Artists*  
 Brockwell—Leonardo Da Vinci, Stokes.  
 Merejkowski—Romance of Leonardo Da Vinci (excellent), Pulnam.  
 Roland—Michelangelo, Duffield.  
 Symonds—Life of Benuenuto Cellini (good), Scribners.  
 Vasari—Lives of Famous Painters, Scribner.  
*Modernistic*  
 Eddy—Cubists—Post-Impressionism (a clear explanation of modern art), McClurg.  
*Of Interest to Children*  
 Penfield—Holland Sketches, Scribner.  
 Wynne—Architecture for Children, Jones.  
*Art Philosophy and Theory*  
 Bell—Art, Chatto.  
 Ellis—The Dance of Life, Houghton.  
 Fry—Vision and Design, Chatto.  
*Miscellaneous*  
 Averill—The Flower Art of Japan, Dodd.  
 Hall—Hand Woven Coverlets, Little.  
 Moore—Old China Book, Stokes.  
 Northend—American Glass, Dodd.  
*Companies Producing Prints of Masterpieces for School Use*  
 Perry Picture Co. (in sepia and gray) Malden, Mass.  
 Elson Picture Co. (in sepia and gray and colored miniature), Belmont, Mass.  
 University Print Co. (gray and a few in color), Boston, Mass.  
 Brown Robertson Co. (color), 415 Madison Ave., N. Y.  
 Seeman Print Co. (color), in care of Brown Robertson.  
 Art Text Co. (color), Art Ext. Society, N. Y., 65 E. 50 St.  
 Medici Co. (color), Boston, Mass.  
 Alarni Co. (color), Florence, Italy, On The Arno.  
 Japanese Novelty and Importing Co., Minn., Minn. (Will send out exhibits of lovely inexpensive prints.)  
 E. T. Shima, Japanese Importer, Fifth Avenue, N. Y. (Will send out exhibits).  
 The Metropolitan Art Museum, N. Y., sells clear cut splendid photos of objects in the museum. They are of greatest value to teachers. Price—ten and forty cents.

#### Art Supply Firms

The Prang Co., N. Y.  
 Practical Drawing Co., Chicago.  
 Milton Bradly Co., Philadelphia.  
 Abbott Art Supply Co., Chicago.  
 American Crayon Co., Sandusky, Ohio.  
 Hirschberg Co., Baltimore.  
 Virginia School Supply Co., Richmond.  
 Write to above firms for catalogues and samples.

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## EDUCATIONAL COMMENT

### "A WORKMAN THAT NEEDED NOT TO BE ASHAMED"

"In the elder days of Art  
Builders wrought with greatest care  
Each minute and unseen part,  
For the gods see everywhere."

The definitions of Art are numerous; its manifestations are endless. But *one thing is certain*. The *work of art* bears the indelible stamp of sincerity and truth.

The *true* artist cannot do his work in any other way. His whole nature rebels against deception and falsehood, for in his finished work he faces his own soul.

Who, then, is the artist? Is he alone the painter who spreads the paint upon the canvas, or the sculptor of ancient Greece? No, not these alone; but likewise the craftsman who made your old colonial chair with such loving care that it has come down through the years to give you joy and comfort; and the blacksmith who strikes his iron and shoes your horse with a loving touch; and the mother who selects colors and furnishings with painstaking regard and arranges them, not on canvas, but in the composition of a home of refined taste and beauty; and the daughter who by careful selection of material and color makes her dress an expression of the refinement within and an

influence for good without. And might we not find him in the structural iron worker, who in the height above labored with such pride, regardless of whether the inspector cared or not, to the end that his rivets would hold fast, and never be the cause of loosening beam and loss of life.

There was an old soap maker who didn't live long after another bought his good name and cheapened it. And there was also that old cobbler who made shoes *by the Grace of God*.

We acquaint children with the principles of Art and the history of their development. But have we grasped as we should our great opportunity, that of infusing the children with that *indescribable something* which demands of *ourselves* at all times the best that we can do; that desire to meet and satisfy a demand from the watcher within, rather than from the watcher without?

"If I were a cobbler, I'd make it my pride,  
The best of all cobblers to be;  
If I were a tinker, no tinker beside  
Should mend an old kettle like me."

Might we not acquaint the young with this spiritual demand which is the motive in all true art, a demand which it is a joy to satisfy and a pain to withstand?

This spirit as an underlying motive in all work would make every task a delight and every product an art achievement. The influence of such a spiritual demand is simply incalculable. Thus might we hope to emulate the great craftsmen of old, "in the work of whose hands was their prayer." And then might all say with Stevenson, "*I know what pleasure is, for I have done good work.*"—C. VALENTINE KIRBY, in *Graphic Arts Magazine*.

The purpose of every alumnae association should be, to substitute organized alumnae loyalty for unorganized good will and to secure the maximum of efficiency for every ounce of alumna effort invested.

The Alumnae body is a conservator—a balance wheel.



## THE READING TABLE

MODERN METHODS IN TEACHING GEOGRAPHY. By Claude C. Crawford and Lois P. McDonald. New York: Houghton Mifflin Company. 1929. \$1.90.

The title of this book is well-chosen, but it might as appropriately have been given the title, *Methods in Teaching Modern Geography*, because the authors not only present modern methods but also stress the modern viewpoint of geography. The chapter on the social viewpoint should be helpful in counteracting the purely physical emphasis of other years. The suggestions in this chapter should help the teacher in making her adjustment to the social viewpoint. The chapter on functional approach while suggesting instruction which will result in a greater recognition of value in geography also indicates plans which will result in getting free from the previous stereotyped teaching of the subject. There is a concise chapter on visual methods, a suggestive chapter on making geography interesting, and a helpful chapter on games for the subject.

The authors admit that much of the material might apply to other subjects if the word geography were dropped and the other subject name inserted. Of the eighteen chapters, the one considering measuring results in this subject presents material which every geography teacher needs to consider and undertake to put into practice. Each teacher of this subject needs to use a volume of this type in order that she may keep progressive goals before her.

RAUS M. HANSON

CONSTRUCTIVE LETTERING. By William Day Streeter. Pelham, N. Y.: Bridgman Publishers. 1929. Pp. 111. \$5.00.

In his foreword the author states his objectives, a "book—planned as a guide for the beginner, and for those who feel the need of set rules to make or draw letters." Undoubtedly he achieves the latter objective. As to the former, his book seems to hedge the beginner about with so much that is mechanical and stilted one wonders if that "beginner" would ever achieve the second

and third essentials of good lettering as given on page 10 by Mr. Streeter—"beauty and character." Under the subject of spacing the author notes that "Spacing can be done by rule to a certain extent, but the eye alone should be the final judge," and then proceeds to lay down a series of rules which sound like laws for the use of the subjunctive case in Latin composition. The eye has little chance.

Over half of the book is devoted to full page illustrations of letters drawn according to the rules laid down.

THE COMMONWEALTH TEACHER-TRAINING STUDY. By W. W. Charters and Douglas Waples. Chicago: The University of Chicago Press. 1929. Pp. 666. \$4.00.

This work book for those engaged in teacher training is the result of extensive research. Its lists of teacher-traits and teacher-activities offer scientific guidance in selecting content of courses in education.

ADVENTURES IN READING. By E. Ehrlich Smith, Orton Lowe, and I. Jewell Simpson. Garden City, New York: Doubleday, Doran and Company, Inc. 1928. Fourth Year, 403 pp; Fifth Year, 431 pp; Sixth Year, 439 pp.

A new series of readers for the middle grades with provision for both leisure and work-type reading. All materials used has literary merit; because much of it is still copyright, there is a minimum of duplication of other series. Paper, type, and page arrangement meet standard requirements; illustrations are based on experiments to determine children's preferences.

PRACTICE LESSONS IN ENGLISH. By Willis L. Uhl and Luzia E. Hatz. New York: The Macmillan Company. 1929. 90 Lessons.

An excellent practice pad in middle grade English. Arranged to encourage the test-teach-test plan.

PRACTICE CARDS IN ENGLISH. By Evalin Pribble and Anne Brezler. Chicago: Lyons and Carnahan. 1926.

Practice exercises focused on the most common errors in English. On permanent cards; each pupil buys a small pad on which to write his answers. Set 1, 45 cards, Grades 3, 4, 5, and 6; Set 2, 48 cards, Grades 7, 8.

BETTER SENTENCE BUILDER. By Helen Rand. Chicago: Scott, Foresman, and Company. 1929. Fifth Grade, Sixth Grade, and Seventh Grade, each 30 lessons.

Distinctive because a complete story is used in each exercise instead of unrelated sentences.

FUNDAMENTALS OF BUSINESS PRACTICE. By C. E. Birch. New York: The Gregg Publishing Company. 1928. 100 assignments.

The "work sheet" idea applied to junior courses in business training. Suitable for the ninth school year.

PARENTS' QUESTIONS—MY CHILD WILL . . . MY CHILD WON'T—WHAT SHALL I DO? New York City: Child Study Association of America. 1928. 25c.



Instead of giving parents fixed rules this little booklet leads them to think for themselves through a series of pertinent questions grouped around practical problems.

A SELECTED LIST OF BOOKS FOR PARENTS AND TEACHERS. New York City: The Child Study Association. Revised 1928. 78 pp. 25c.

An annotated bibliography of the most valuable books in the field. Arranged under topics with supplementary readings for those who wish acquaintance with more technical material.

TEACHER'S GUIDE BOOK FOR STANDARD SERVICE ARITHMETICS. By F. B. Knight, J. W. Studebaker, and G. M. Ruch. Chicago: Scott, Foresman, and Company. 1928. 82 pp.

This teacher's manual designed to accompany the Standard Service Arithmetics will be helpful to middle grade teachers using any series of arithmetic texts.

CHILD STUDY DISCUSSION RECORDS. By Margaret J. Quilliaid. New York City: The Child Study Association of America. 1928. 75c.

The "work book" idea carried over into mothers' meetings. Very valuable material for parents and teachers.

MOTHER'S FIRST BOOK. By Cora Wilson Stewart. Washington, D. C.: National Illiteracy Commission with the co-operation of Cleanliness Institute. 1929. Pp. 84.

Mrs. Stewart has, in this little book, made a real contribution to the work in education among those women who can neither read nor write. While patterned after the first books for small children, the content deals with the practical everyday life of the mother, rather than that of the child; likewise, the illustrations. The psychological value of this material is apparent upon the face of it. Similar provision is made under this same cover for learning to write and to spell, with definite directions as to procedure. It is fitting that Mrs. Stewart, who inaugurated this movement and has carried it through to the present time, should have done so significant a piece of work.

IF PARENTS ONLY KNEW—. By Elizabeth Cleveland. Children, the Parents Magazine and W. W. Norton and Company: 1929. Pp. 153. \$1.75.

As the author remarks in her Introduction, this book is an effort, and a very successful one, to answer two questions: "What is the school trying to do for the child?" and "How can the home help?" She bases her replies upon what are known as the "seven cardinal principles," and shows very definitely that, while the school provides for instruction in each of these, and since mastery or achievement comes only through participation in the actual activity, the home must cooperate and, in order to do so, must be alive to what is actually going in the school.

At the end of each chapter are significant questions designated as "Co-operative Parents' Catechism" and suggestions as to parent-teacher association activities. Pointed, concrete examples,

flavored with a keen sense of humor are characteristic of the volume. The last chapter of the book is an appreciation of the author, who has passed to her reward, by Dr. Helen T. Woolley of Teachers College, in which one secures an insight into the vital, human quality of this remarkable woman. The book should be in the hands of every teacher and every parent.

B. J. L.

STUDY AND PERSONALITY. By Richard L. Sandwick. New York: D. C. Heath and Company. 1929. Pp. 228. \$1.12.

This book is especially designed for high school students, but is not amiss for college freshmen who have not had training in the technique of study. It puts into practice the principles involved, developing the study process logically—from the purpose and value of study and the importance of right attitude to the necessity for creative thinking—and links up with the habits thus acquired, those traits needful in acquiring personality. The language is easy to interpret and the text is full of pertinent illustrations, which add greatly to the interest and value. The author emphasizes that position which we are beginning to see more clearly—the need for developing definite study habits early in life, because systematic study is one of the basic principles of learning. The appendix gives a valuable list of social customs and manners.

B. J. L.

INSTRUCTIONAL TESTS IN ARITHMETIC. Adjusted for Pupils of Varying Abilities. By Raleigh Schorling, John R. Clark, and Mary A. Potter. Yonkers-on-Hudson. New York: World Book Company. 1928.

Teachers Manual. iv and 24 pp. Price 65 cents.  
For Fifth Grade. vi and 57 pp. Price 24 cents.  
For Sixth Grade. vi and 66 pp. Price 25 cents.  
For Seventh Grade. vi and 65 pp. Price 24 cents.

For Eighth Grade. vi and 78 pp. Price 28 cents.

Progress Chart. Free to users on request.

As indicated above, these tests come in pamphlet form, one for each grade including one for the teacher, which are used to supplement the text and which are intended to replace other drill material. They are built upon a scientific basis after eight years of experimentation.

Two or more grades may be tested at once, making for economy. The tests are flexible in nature, providing for three levels of ability. They are self-scoring, give individual drill, and have the added virtue of providing incentive towards achievement. Graded drill is given in whole numbers, common fractions, decimal fractions, per cents, denominate numbers, and certain business relations. An admirable feature of the tests is the inventory test which renders unnecessary drill for that pupil who already has the facts. Diagnostic tests, as well as practice tests, are an integral part of the procedure. These make it possible for the pupil to find his own weaknesses. The teacher who uses them will probably find mastery secured with a minimum of drudgery.

B. J. L.



NUMBERLAND. By Ina M. Hayes, Charles S. Gibson, and George R. Bodler. New York: D. C. Heath and Co. 1928. pp. 276. \$1.28.

One of the difficult tasks of the primary teacher is to give young children number concepts, for the learning of numbers involves many mental activities which the child must acquire through actual experiences. The approach to Numberland is made through the child's natural use of numbers and is linked up closely with his desire and ability to read. This can best be illustrated by a lesson from the book itself.

The big boy is Jack.

The little boy is William.

The other boy is Peter.

Jack says, "Let's run a race, I will count so we can all start together."

He counted, "One, two, three—go."

When they got to school, William was first and Peter was second.

It is carefully graded, well illustrated, and every lesson relates to some interest of the children.

M. L. S.

MASTERY SPELLERS. Book I, Grades 2-4. Book II, Grades 5-6. Junior High School, Grades 7-9. By James H. Smith and William C. Bagley. Boston: D. C. Heath & Co. 1929.

What words shall be taught in each grade? The authors have utilized modern word studies, selecting the words from such lists as Thorndike, Ayers, and Tidyman's and have given much care to the grade placement of the words. Provision for individual differences has been made by giving a minimal list of words, varying in difficulty for each grade, a supplementary list, and an additional supplementary list. I do not know of any other book which provides as much suitable material for pupils of all abilities.

How well shall these words be taught? The authors make a strong plea for one hundred percent mastery and so arrange the test lessons that this may be accomplished.

How shall these words be taught? A variety of procedure in presentation is suggested which will stimulate interest in the spelling lessons. Ardent advocates of either the test-study or the study-test method of teaching spelling will find the books adapted to their pet method.

EMILY GOODLETT

YUKON, THE SILVER FOX. By Arland D. Weeks. Boston: D. C. Heath and Company. 1929. Pp. 96. 68 cents.

A supplementary reader for grades 4 to 6, this little book has as its scene a modern fox ranch in Minnesota. A little boy visits the ranch and learns much about the habits of the fox, the value of its fur, the care and feeding of the cubs.

HONEY BEES AND FAIRY DUST. By Mary Geisler Phillips. Boston: D. C. Heath and Company. 1929. Pp. 213. 88 cents.

ANT-HILLS AND SOAP BUBBLES. By Mary Geisler Phillips. Boston: D. C. Heath and Company. 1929. Pp. 265. 92 cents.

These volumes contain authentic scientific data

concerning the habits of bees and ants, which two children observe at first hand with the help of a friendly fairy and an elf. Only the children are "magicked"; the insects retain their normal characteristics without a trace of the anthropomorphism which mars many pseudo-scientific narratives.

TEN OUTDOOR MEN. By James Speed. Boston: D. C. Heath and Company. 1929. Pp. 138. 72 cents.

The author has a knack of writing interestingly and humanly of life in the open. He has here told the stories of John Burroughs, Theodore Roosevelt, Luther Burbank, John Muir, Thomas Jefferson, George Washington, Daniel Webster, Johnny Appleseed, John James Audubon, and Alexander Wilson, not as scientists or statesmen, but as adventurous men among the woods and mountains and streams.

MACAULAY'S LIFE OF SAMUEL JOHNSON. Edited by Charles Lane Hanson. Boston: Ginn and Company. 1928. Pp. 121. 52 cents.

This edition contains the entire article which Macaulay contributed to the Encyclopedia Britannica and only those portions of the article in the Edinburgh Review on Croker's edition of Boswell's Life of Johnson which bear directly on Johnson. The volume is well equipped with editorial materials, and is designed especially for pupils who are preparing to take the College Entrance Board Examination.

BETTER HIGH SCHOOL ENGLISH THROUGH TESTS AND DRILLS. By Garibaldi M. Lapoppa and Kenneth W. Wright. New York: Noble and Noble. 1929. Pp. 138. 85 cents.

The book contains eight diagnostic tests and three sections of "follow-up" tests—to be taken as directed. Most of these 117 exercises contain 20 judgments each, and offer a variety of practice in three departments: correct grammatical form, corrective English, and correct punctuation.

CONTEMPORARY ESSAYS. Edited by Odell Shephard. New York: Charles Scribner's Sons. 1929. Pp. 248. \$1.

A "different" anthology, built, the editor tells us, "to produce out of the writings of other people a book with as definite shape and trend as it would have had if produced by a single mind." Mr. Hanford Henderson's essay on "The Aristocratic Spirit" served as a nucleus about which thirty-two others cluster to provide setting, illustration, and deductions.

## NEWS OF THE COLLEGE

Freshman Day had its annual observance on April 24. The red and white of the class colors, with a ship sailed by freshmen in sailor costumes, made a unique feature of the class celebration. Crowning the success of the day was an attractive entertain-



ment, "Alma," presented in Walter Reed Hall that night. The sophomores observed their annual tree planting ceremony on April 23. A short pageant, *The Planting of a Tree*, with various members of the class participating, was presented. It was an impressive service, ending with the singing of "taps" by the entire class.

Captain D. Melville Carr, American Red Cross Life Saving field representative from Washington, during the week of April 22-27 gave live-saving tests to the examiners and life-saving squad, renewing the life-saving and examining certificates for those already possessing them.

The May Day celebration, one of the outstanding events of student interest during the year, was held on May 4. This year the theme was unusually attractive in its plot arrangement. The scene disclosed brownies in a workshop making a crown for the May Queen. A poet, strolling into their midst, suggested that they borrow a crown from King Neptune and complete the masterpiece with a gift of one jewel from each flower kingdom.

Elizabeth Miller, a senior, was crowned May Queen, with Harriet Pearson as maid-of honor. The court was composed of the following twelve girls: Florence Mitchell, Doris Bane, Delphine Hurst, Anne Everett, Grace Mayo, Virginia Stark, Mary Greene, Frances Ralston, Margaret Beck, and Grace Kerr.

The entire pageant was one of the loveliest ever given here. Helene Duvall as director, Miss Virginia Rath as faculty adviser, and Helen Lineweaver as general manager, are due a great deal of credit for their direction and guidance.

As a fitting end to May Day, the seniors had an enjoyable dinner dance, held in the Senior Dining Room with the College Dance Orchestra playing.

"Heavy-Weight May Day" was presented by members of the senior class who could qualify as bona fide heavy-weights. The entire ceremony was a highly amusing

burlesque. Julia Reynolds, as Queen, was crowned with a decorative lamp-shade.

The Choral Club gave as its annual presentation "The Sunbonnet Girl," a well-planned and well-acted operetta, on May 10.

May 11 was the date for the first inter-collegiate contest in both tennis and swimming ever entered by H. T. C. The meet was held with George Washington University, in Washington. The tennis team of G. W. was easily defeated by the H. T. C. girls, with a 4-1 score, by Frances Rand, Lena Bones, Evelyn Bowers, and Elizabeth Miller playing. The H. T. C. swimming team lost a hard-fought contest to the G. W. team by a score of 19-39. Evelyn Wilson, Irene Garrison, Anne Proctor, K. N. C. Harris, Julia Duke, and Katherine Wherrett were the Harrisonburg representatives.

Kappa Delta Pi has initiated into the fraternity Margaretta Coffman, Mary Dunn, Elzie Gochenour, Marguerite Goodman, Edna Brown, Maude Forbes, Margaret Ford, Bronner Leach, Preston Starling, and Elizabeth Woods. The fraternity has also elected its officers for the ensuing year. They are: Elizabeth Kaminsky, president; Elizabeth Knight, vice-president; Mary Crane, secretary-treasurer; Irene Garrison, reporter-historian.

As a concluding number of the entertainment course for this year, A. Winfield Hoeny, interpreter of Biblical drama, appeared at the college May 17, in recital. Mr. Hoeny gave a performance which was full of interest.

On May 18 a tennis meet was held between faculty and student contestants. The entire program of games was not completed on account of rain, but at the end of the afternoon's playing, the results were as follows: Frances Rand won from Mr. Duke in singles, Dr. Mabree won from Elizabeth Miller two out of three sets, Lena Bones captured the entire three sets from Miss Marbut. In the incompleting doubles, whose participants were Miss Rath and Mr. Duke



against Lena Bones and Frances Rand, the students had won the games played.

The first of its kind to be given here, the Junior-Senior Ring Dance was one of the most attractive features of the year's calendar. At the beginning of the figures, the letter "J" was formed, after which the seniors presented the juniors with their class rings. Immediately following this, the dancers formed an "S." The entire dance was decidedly enjoyable.

Of great interest is the organization of a University Women's Club in the city of Harrisonburg, federated with the American Association of University Women. The local officers, all members of the college faculty, are Miss Virginia Harnsberger, president; Miss Margaret Hoffman, vice-president; Mrs. W. B. Varner, secretary; Miss Bessie Lanier, treasurer.

*The Schoolma'am*, sent to press on April 27, was delivered to the students May 30. The annual for the session of 1928-29, with Lucy Gilliam as editor, and Catherine Guthrie as business manager, is one of the outstandingly attractive annuals in the history of H. T. C. It was dedicated to Mrs. Varner, dean of women.

The handbook for 1929-30, edited by Doris Bane, is now being made ready for publication and distribution before the opening of college in September.

Examinations for juniors and seniors were given June 4 and 5, sophomores and freshmen having theirs on June 6 and 7.

Finals began on Saturday, June 8. The annual meeting of the Alumnæ Association brought together a large group of "old girls."

In the afternoon the freshmen entertained the juniors at a dansant in the little gym, and at seven o'clock the annual Alumnæ banquet was held in the Blue Stone Dining Hall. Golf was the theme of this year's dinner as developed by the Alumnæ secretary, Mrs. Garber. Beginning with the menu with its "creamed *birdie in cups*" and "*mashie putt*'taters," not neglecting the fav-

ors of miniature golf sticks, and including delightful entertainment provided by classes and clubs, the program was full of golf. Mr. Logan, as *Mr. Bogey*, acted as toastmaster, and faculty golfers made toasts to *duffers*, to *caddies*, to *links*, and to *pros*, carrying out the golf symbolism.

The Rev. J. J. Murray, of the Presbyterian Church, Lexington, Virginia, preached the commencement sermon at 11 o'clock Sunday morning in Walter Reed Hall. Following the Y. W. C. A. vesper service in the open air auditorium, an Alumnæ buffet dinner was held at the Spotswood Country Club.

Tennis and swimming events Monday morning were followed by a faculty reception to alumnæ and guests in the afternoon. At night the annual recital was given by the music and expression students.

Moliere's "The Learned Ladies," presented by the graduating classes on Tuesday evening in the open-air auditorium, was a charming feature of finals. The costuming was elaborate, and the subordination of stage setting in the simple outdoor surroundings enabled the scintillating lines of the comedy to make their best effect. The cast included Christine Mason, Doris Bane, Kathryn Harris, Anne Ragan, Margaret Shackleford, Delphine Hurst, Axie Brockett, Leonide Harriss, Edna Phelps, Elizabeth Brinkley, Jeanette Duling, Lucy Gilliam, and Lois Hines.

Professor George D. Strayer, of Teachers College, Columbia University, was the commencement speaker. Dr. Strayer urged upon the graduates that they distinguish "between the making of a living and the making of a life." Citing Matthew Arnold's interpretation of culture, he suggested that they should help "make all men live in an atmosphere of sweetness and light."

"A life worth living," Dr. Strayer concluded, "is one in which we are associated with the great men and women of all time. It is one in which we enjoy that which they may have contributed in song, in story, in



scientific formulae, or in social institutions. If our leisure hours are devoted to these nobler pleasures of life, we cannot help but influence others to share with us these satisfactions of great worth."

Award was made to J. Edna Phelps of the Snyder Prize for the best contribution to *The Breeze* during the session.

## ALUMNÆ NOTES

### MUCH ENTERTAINING FOR RETURNING ALUMNÆ

All of Alumnæ Hall and part of Johnston Hall were turned over to the alumnæ who returned for commencement this year. Everything possible was done for their comfort and enjoyment while they were with us. As each alumna registered in the alumnæ book, she was given a tag for her name to be filled in and which, if worn, would admit her to all entertainments during finals. The Y. W. C. A. girls were on duty in Alumnæ Hall from Friday evening until Tuesday morning, registering visiting alumnæ, showing them to their rooms, and answering any questions that they could.

The annual alumnæ meeting was held in Alumnæ Reception Hall, Saturday morning, June 8, at 9:00. Mrs. Garber, Alumnæ Secretary, in the absence of the President and Vice-President of the Association, conducted the meeting.

Saturday night the Alumnæ Banquet was well attended, nearly three hundred being present. The banquet was acclaimed this year to have been the best one ever "pulled off" at H. T. C. Mr. Logan, who was the toastmaster of the evening, imagined Alice to be in Golfland instead of Wonderland and the toasts and responses were unusually good. The entertainment, furnished by the various classes and associations, demanded great applause. The banquet closed with the usual singing of Blue Stone Hill and Auld Lang Syne.

Sunday morning the alumnæ attended the commencement sermon by the Rev. J. J.

Murray of the Presbyterian Church of Lexington. Sunday evening the Harrisonburg Local Alumnæ Chapter entertained the visiting past students at the Country Club at a buffet supper. Delicious fried chicken, salad, hot biscuits, pickles, cake were served. This affair has proved to be one of the most enjoyable features to the commencement exercises, as it is very informal and the girls have a chance to really see and talk to each other.

Monday afternoon a reception was given in Alumnæ Hall to the alumnæ. Many girls who were late in returning for the finals had a chance at the reception to see and talk to old friends and to the members of the faculty. Tuesday morning a number of the faculty members offered their cars to take the girls on little tours over the city and county. These rides seemed to be greatly enjoyed by all. This ended the special entertainment for the alumnæ, but of course they all attended the regular features of the commencement program.

### NEW PRESIDENT ELECTED AT ANNUAL ALUMNÆ MEETING

Miss Sarah Elizabeth Thompson, principal of the Pleasant Hill School, which is near Harrisonburg, was elected president of the State Alumnæ Association, taking the place of Elizabeth Ralston, the president for the past two years.

### PETERSBURG CHAPTER ELECTS NEW OFFICERS

President ..... Agnes Nunnally  
Vice-President ..... Lucy Gatling  
Secretary and Treasurer .... Elsie Burnett

### FIRST GIRL TO REGISTER AT H. T. C. RETURNS FOR COMMENCEMENT

Beatrice Marable, Blue Stone Hill's first daughter, returned for commencement this year. Beatrice is now nursing at St. John the Baptist Mission, Ivy Depot, Virginia.



While here she presented the alumnae office with its first fiift from an alumna, a beautiful picture done in water colors of the Laguna Beach, which was painted by a friend of hers.

### MRS. JOHN REA, FROM CALIFORNIA, RETURNS

Josephine Bradshaw Rea, formerly of McDowell, Virginia, and now of Gilroy, California, was an honored guest during commencement. She made the trip especially at this time to be here for the reunion of her class, the class of 1914. We were mighty proud to have such a loyal alumna for our guest.

### GIFT FROM FIRST STUDENT

On May 27, at assembly exercises, Dr. Wayland presented the college with a gift sent by the first student enrolled in this institution, Beatrice Marable. He read the donor's letter, which later appeared in the college newspaper, *The Breeze*, and spoke in terms of deepest appreciation of her fine service in various parts of our country.

In calling attention to the gift itself—two bronze book-ends, copies of Rodin's statue, *Le Penseur*—Dr. Wayland facetiously observed that Miss Marable had probably thought that a college ought to have have within its walls many *thinkers*, so she had resolved to furnish at least two.

### PROGRAM OF ALUMNAE BANQUET, JUNE 8, 1929

Introducing Mr. Bogey .....	Mrs. Harry Garber
<i>Mr. Bogey</i> .....	Mr. Logan
To the Faculty Lady <i>Pros</i> .....	Mr. Duke
Response .....	Miss Anthony
To the Faculty Men <i>Pros</i> .....	Miss Seeger
Response .....	Mr. Sawhill
To the Alumnae <i>Gallery</i> .....	Miss Cleveland
Response .....	Elizabeth Nicol Metcalf
To the Graduating <i>Duffers</i> (Seniors)	
	Dr. Converse
Response .....	Frances Bass
To the Graduating <i>Caddies</i> (Sophomores)	
	Miss Marbut
Response .....	Delphine Hurst
To the College <i>Links</i> (Alma Mater)	
	Anne Gilliam
Response .....	Mrs. Varner

### MENU

Pea Soup	
Creamed <i>Birdie</i> with Parsley in <i>Cups</i>	
<i>Mashie Putt'taters</i>	Par Boiled <i>Greens</i>
Sliced Cucumber Pickle	Rolls
<i>Hazard Salad Topped</i> with Dressing	
Nuts	Green and white mints
Cakes a la Country Club	
Water fore all of course	

### ENTERTAINMENT

Selections .....	Country Club Glee Club
Club House Syncopation .....	Athletic Association
Bubbles from <i>Up in the Air</i> .....	Junior Class
Swing a Golf Club .....	Sophomore Class
Patent Leather Steppers .....	Freshman Class
Just a Cup of Tea	
	Dorothy Clarke and Christine Mason
This Golf—What Is It? ..	Mr. Bogey and Alumnae

### MANY ALUMNÆ RETURN FOR COMMENCEMENT

Class of 1918: Mary Armentrout, Alice Bartlette, Hilda Page Blue, Mildred Brinkley, Frances Cabell, Margaret Chandler, Wilmot Doan, Catherine Eagle, Isla Eastham, Virginia Field, Hazel Foltz, Mrs. Virginia Fristoe, Gladys Goodman, Mildred Kline, Olivia Malgren, Sarah Milnes, Louise Moseley, Mary Worsham.

Class of 1927: Lulu Boisseau, Pauline Callendar, Mary Will Chandler, Mary Cauthorn, Thelma Dunn, Virginia Edwards, Elizabeth Ellmore, Mrs. Mary Strickler Jenkins, Helen Kerr, Edwena Lambert, Evelyn Moseley, Merle Senger, Evelyn Steiner, Sarah Elizabeth Thompson, Ruth Wright, Helen Yates.

Class of 1926: Virgie Buchanan, Mary Caplan, Mattie Higgs, Mrs. Hazel Branch Landis, Bertha McCollum, Nancy Mosher, Ruth K. Paul, Doris Persinger, Mrs. Louisa Persinger Rockhill, Isabel Sparrow, Genieve Topping, Dorothy White, Charlotte Wilson.

Class of 1925: Sara J. Greene, Florence Fray, Elizabeth Sparrow, Mrs. Gladys Hopkins Strickler, Sue Geoghegan, Margaret Herd, Emily Hogge, Mary Lippard, Sallie Loving, Lila Lee Riddell, Barbara Schwartz, Florence Shelton, Clotilde Rodes.

Class of 1923—Mrs. Louise Houston



Alexander, Anne Gilliam, Mrs. Alberta Rodes Shelton, Mrs. Marjorie Cline Snyder.

Class of 1922: Mrs. Christine Long Rodes, Mrs. Fred Dent.

Class of 1921: Mrs. Margaret Lewis Wise.

Class of 1920: Anna Allen, Mrs. Charlotte Yancey Boice, Mrs. Mary Seebert Starr.

Class of 1919: Mrs. Ruth Marshall Aron, Mrs. Virginia Zirkle Brock, Mrs. Ruby Brill Hoover, Mrs. Helen Hopkins Hoover, Mrs. Eva Rooshup Kohl, Delucia Fletcher, Mrs. Elizabeth Nicol Metcalf., Virginia Nelson, Jean Nicol, Ruth Witt.

Class of 1918: Mrs. Flossie Grant Rush.

Class of 1917: Vada Glick, Rachel Weems.

Class of 1916: Edna Dechert.

Class of 1915: Tenny Cline Wolfrey.

Class of 1914: Mrs. Emily Edwards Adams, Florence Allen, Mrs. Bess Turner Hamaker, Mrs. Mary Yowell Mahanes, Elizabeth Mitchell, Mrs. Josephine Bradshaw Rea, Florence Keezle Simms.

Class of 1913: Anna Ward (Degree 1929).

Class of 1912: Mrs. Edmonia Shepperson Chermiside.

Non-graduates returning: Sarah Dunn, Edith Cline Garber, Beatrice Marable, Alice Clarke, and Mrs. Anne Garrette Penn.

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#### ADRIENNE GOODWIN BECOMES BRIDE OF MR. CARTER

Mr. and Mrs. Luther B. Goodwin announce the marriage of their daughter, Adrienne, to Mr. John Hurley Carter, on Saturday, June 1, at the Methodist parsonage in Harrisonburg. Adrienne has been head of the Home Economics Department of the Bridgewater High School for the past two years. She is also connected with the faculty of H. T. C. Mr. Carter has been for several years head of the Department of Agriculture at the high school in Oak-

land, Md. Mr. and Mrs. Carter are now at home in Oakland.

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#### WEDDINGS

##### H. T. C. SENIOR WEDS S. M. A. INSTRUCTOR

On March 16, Gladys Hawkins became the bride of Mr. Robert L. Smith, of Danville, Ky. The announcement, which was made during commencement, was a distinct surprise to the friends of the couple. Gladys and her husband plan to attend the University of Wisconsin this summer.

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##### FANNIE REBECCA HOLSINGER BE- COMES THE BRIDE OF REV. C. T. GOOD

On June 12, Fannie Rebecca Holsinger married Rev. Charles Theodore Good. In the fall of 1927, Mrs. Good received her B. S. degree from H. T. C. and since that time has been teaching in the Shenandoah public schools. Mr. Good has attended Bridgewater College and for the past two years has been assistant postmaster at Mt. Jackson.

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Announcements have been received at the college of the wedding of Bernice Mercer to Mr. Paul M. Simpson. The wedding took place at the Burrows Memorial Baptist Church, Norfolk, Va., Saturday, June 15, at three o'clock. Bernice graduated from H. T. C. in June, 1928.

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##### MAMIE OMOHUNDRO BECOMES BRIDE OF MR. FRANK SWITZER

A pretty home wedding was solemnized on Tuesday, June 18, at 8:30 o'clock, when Mamie Wilson Omohundro, the daughter of Mrs. J. R. Omohundro, of Clifton Forge, became the bride of Mr. Frank C. Switzer, son of Mrs. W. C. Switzer, of Harrisonburg. For several years the bride had been a member of the training school staff of



the State Teachers College of Harrisonburg. Mr. Switzer, a graduate of Washington and Lee, is associated with his brother in the operation of the Harrisonburg Mutual Telephone Co. The couple, after an extended trip to Canada, will be at home in Hamilton Terrace.

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#### MISS NELSON CHAPMAN BECOMES BRIDE OF MR. LYNWOOD MILLER

Miss Nelson Chapman, a student at H. T. C. for the past two years, was united in marriage, June 13, to Mr. Lynwood Miller, of Keezletown. The ceremony was performed in Frederick, Md., and the wedding came as a complete surprise to their many friends. The couple will reside in Keezletown.

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#### PEGGY MOORE MARRIES MR. MILTON LEE NASH

On Saturday afternoon, June 15, at 4:30, Margaret Kaeffer Moore was married at the Memorial M. E. Church, Norfolk, to Mr. Milton Lee Nash. Peggy graduated from H. T. C. in 1923, and for several years has been teaching in Maury High School. While on the campus of H. T. C. Peggy excelled in dramatics, and since her graduation has been one of H. T. C.'s most loyal alumnae.

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#### MARRIAGE OF GIBSON GREEN ANNOUNCED

Mr. and Mrs. Raleigh Travers Green, of Culpeper, have announced the marriage of their daughter, Lucy Gibson, to Mr. Stanley Richard Rowland, on Saturday, June 15, in Denver, Colorado. The marriage came as a surprise to the friends of the bride, who at the time of her marriage was on a visit to her aunt. Gibson graduated from H. T. C. in 1926. She and her husband will make their home in Denver, Colorado.

#### DIED

Merla Matthews, of the class of '20, was drowned on Wednesday, May 29, while in swimming. Merla is remembered here as a wonderful athlete and a star basketball player for H. T. C. She received her degree in 1920 and since that time graduated from Georgetown University. She was teaching physical education in one of the junior high schools of the city of Washington up until the time of her death.

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#### WALKER IS DEAD

Nearly all of our alumnae knew Walker Lee, the janitor of Maury Hall. Few, perhaps, know that he died at his home in Bridgewater on Friday, May 17. He was buried in Bridgewater, Sunday, May 19, by the Masons. The college sent flowers, and many of the faculty and students attended the funeral.

Walker will be missed, especially by the "old girls" who return for commencement and who have in the past asked the question, "Walker, do you remember me?" And the remarkable part of it was that Walker did remember. Mr. Burruss once said of Walker, "Walker is an institution himself."

DOROTHY S. GARBER

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#### OUR CONTRIBUTORS

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A group of teachers and students of French are this summer availing themselves of the William and Mary Study Tour in



Europe, conducted by Professor Arthur George Williams. Sight-seeing trips throughout France are combined with the regular courses at the Sorbonne.



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